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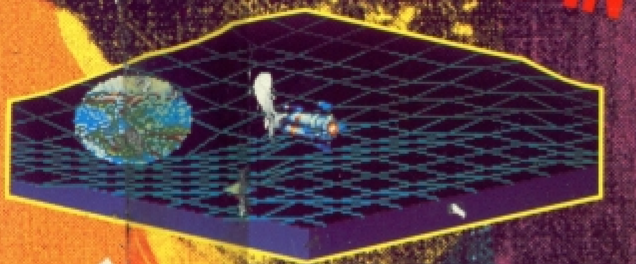
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PREVIEWED:
HAMMERFIST
ATOMIC ROBOKID
CASTLE MASTER

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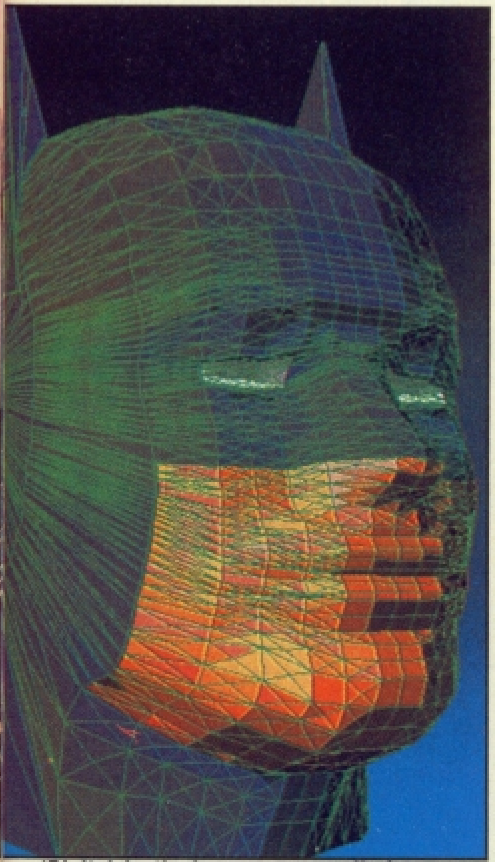
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Ode to an A50(

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SPECIALS





'Digital Justice' — a cross media future.

REGULARS



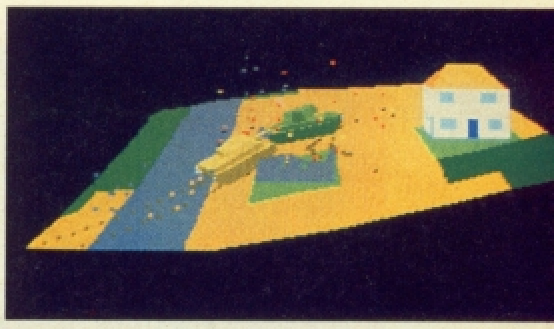
The Lost Patrol



TV Sports Basketball

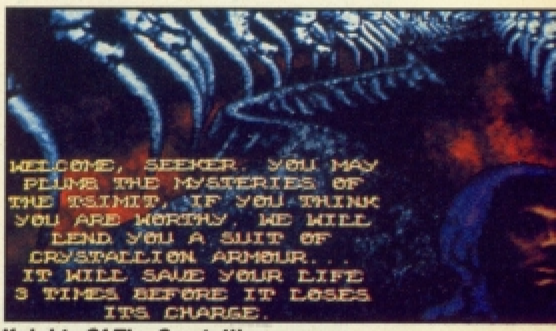


Dragons' Breath



Conqueror

REVIEWS



Knights Of The Crystallion



Typhoon Thompson

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BUZZ



E.I's DOG DAY

Doggie flicks seem to be the rage at the moment, and Entertainment International have jumped on the bandwagon by signing 'All Dogs Go To Heaven', the latest cartoon film by Don 'Space Ace' Bluth.

El's previous Bluth licences have been for graphically superb but simplistic coin-ops, but this time round they've gone out of their way for the rights to this film.

Whether *All Dog's Go To Heaven* will show more bias towards playability or not remains to be seen. One things for sure though, if the graphics and sound are up to standards of the previous Bluth licences, it may well be worth buying just as a computerised video.

PALACE TO GO FOR GOLD

The first game to be published as a result of the deal between Palace and French-based Silmarils will be a western game set in the Colorado gold rush.

Colorado will contain all the essential elements: stage coach fights, showdowns and Indian attacks. Palace softco, Richard Henely, claims: 'We're excited by this deal. Silmarils have had their problems in the past, but I'm confident that we'll now be creating a very good catalogue of products'.

And the meantime, Palace have announced two further new titles: *Voodoo Nightmare* and *Spider*, which, we're told, will be 'like James Bond'.



ANTENNAE AGAIN



How about this for a cheap sequel to a B movie? *Ant Heads* is an expansion disk for *It Came From The Desert*, containing different scenery, people different places, and different events.

Set five years after the original giant ant invasion, the gargantuan insects are making a comeback. Then events take a turn for the worse. . .

Ant Heads will be available at the end of February priced at £14.99. And you'll need an original copy of the game to get it working.



VIRGIN ALICE

Rumours are that the first Magnetic Scrolls adventure for Virgin Mastertronic will be none other than the licence of Lewis Carroll's victorian fantasy novel 'Alice's Adventures in Wonderland'.

The licence for the book is certainly on the market, and although Virgin were unable to comment about their Magnetic Scrolls debut, we've been reliably informed that they've snapped up the rights.

It's known that Magnetic Scrolls, fronted by Anita Sinclair, are currently working on a new-style and in-depth graphics-only adventure, and if their game turns out to be *Alice in Wonderland* it should provide more than enough inspiration for an absorbing and exciting game.

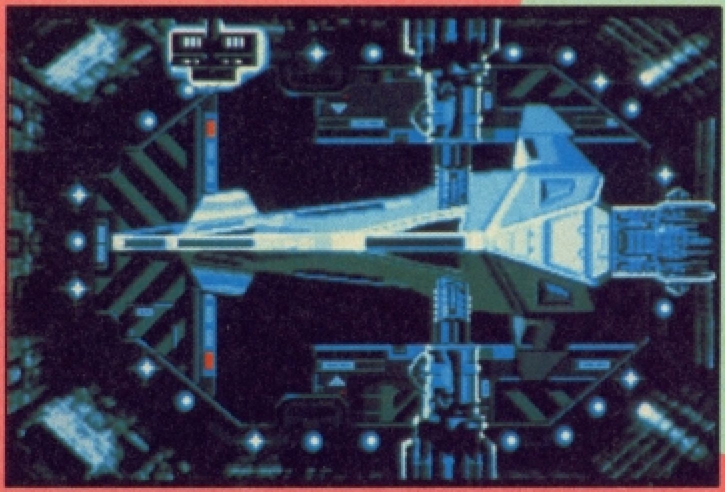


OCEAN SHOW RESISTANCE

Ocean have just announced the signing of *Midnight Resistance*, the Data East coin-op which scored a healthy eighty percent in a recent CU write up.

Ressembling *Gryzor*, *MR* features lots of horizontal and vertical scrolling levels, big guns, a kidnapped family and some guys which are just plumb nasty.

Special FX (famous for The *Untouchables* and *Red Heat*) are doing the programming, and tell us that the game will be finished around about late April. A quick off the mark conversion if ever we've heard one.



MATRIX MARAUDERS

One citizen has been chosen to compete in the fastest, meanest and deadliest contest of all.

Psygnosis' *Matrix Marauders* is played on nine levels of difficulty, alternatively made up of hexagon and diamond shapes built up or a lattice work of equilateral triangles.

At the triangular point of each grid are supersensor-filled generators which allow the fighter to fly and change direction. And that aside, it's one of those 'Rollerball' or 'Running Man' scenarios — as you fight to the death in the grand finale of the 315th Inter-Galactic Games.



STARTRASH

Rainbow Arts latest lands you the role of an interstellar party animal with one hell of a hangover and a mission to retrieve some top secret data from the galaxy's rubbish heap.

Naturally, you have to contend with all of the monsters and pests which thrive on the heap. Your mission, should you decide to accept it, is to thwart their attempts at symbiosis and get them — before they get you.

688 ATTACK SUB

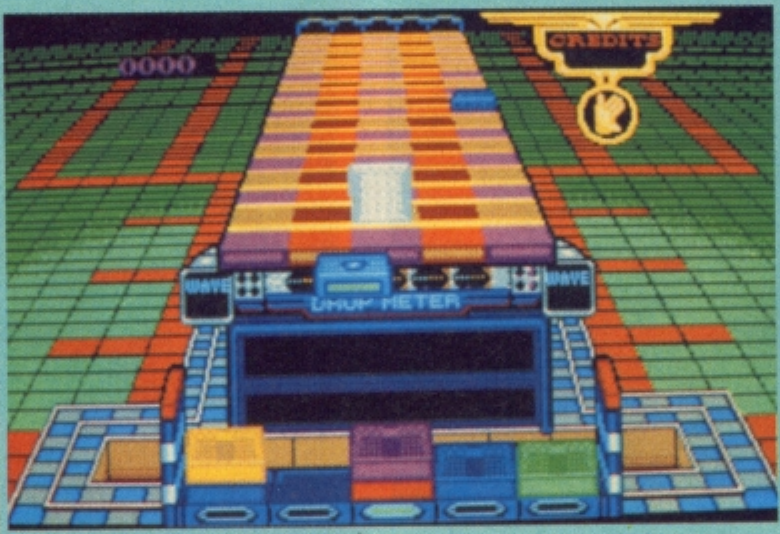


Electronic Arts are going to send you down under the briney for a spot of strategy and some torpedo practise.

A commander of one of two submarines, your main aim in life is to seek out surface ships and take pot shots at them. *688 Attack Sub* will have a control room in which no doubt you'll be able to play the tyrant, and say things like 'up periscope', 'fasten the hatches' and 'fire torpedo one'.

BUZZ

KLAX



Klax is one of those hush hush projects which promises elementary gameplay and serious addictiveness. It's a rarity, too, in that *Klax* the coin-op and *Klax* on the Amiga are being developed simultaneously.

The arcade version made its debut at the recent ATE show and it was clear from its simplicity why both Tengen and Atari have been frightened of piracy.

Variously coloured tiles roll down a conveyor belt to be captured on your paddle. You can rebound tiles, stack them to a maximum of five high on your paddle, or drop them into containers. The aim? To get three colours in a row, horizontally, vertically or diagonally. And doesn't that sound easy? Perhaps when you play it you'll find that it's not . . .

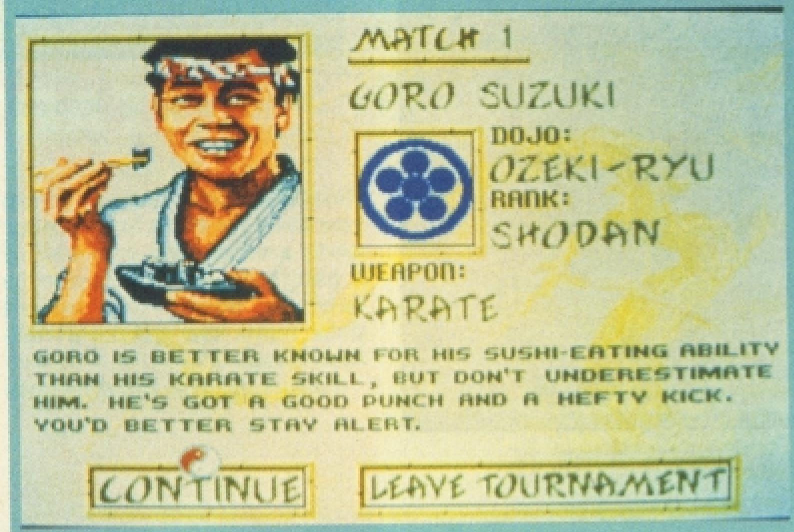
ASTATE

Astate, which has been highly acclaimed over there in its native France, will soon be thrilling wannabe archeologists over here in the UK.

In this game you take the role of the ologist who, equipped with only a metal detector, drill and a pick-axe, has to find five pieces of the fancy-named Statue of Theomorphe.

Astate, we are told, is a textless and visually exquisite adventure. It's published by New Deal Productions and will be distributed in Britain by burgeoning The Software Business Ltd.





BUDOKAN

If you're going to be good at martial arts you'd better get some practice in.

EA's game pits the player against various partners who have the fighting skills, calm and mental self-discipline of champions.

Go from training camp to training camp, upgrade your body and balance your Ying and your Yang. And before too long you should be chopping and kicking your way to the status of a master.



THEME PARK MYSTERY

Imagework's tale of family madness and the funfair is nearing completion.

It's an arcade adventure with a very odd twist. Naturally you go on the obligatory quest, but do you really know what you're looking for, and if you manage to find it, do you really want to know? You have to, of course — grandpa has gone mental and you've got to find out why.

Theme Park Mystery has been programmed by Brian Howarth and Teoman Irmak and for more on them read our feature on Amiga art.

BUZZ



CD AMIGA FOR XMAS

Rumours about Commodore's plans for their new CD ROM Amiga are currently flying thick and fast but CU can bring you some of the more reliable ones.

CD Amiga, it seems, will be retailing around the £499 mark and will be a modified version of the current A500 model but with one meg of memory. One of the major selling points of CD Amiga is that in addition to being a games machine it will double up as music system, the drive being capable of accepting normal audio disks, giving you a chance switch off *It Came From The Desert* for a moment and slot in Black Box, Happy Mondays, or even a Konami game music selection. Although essentially a multimedia package, the new Amiga can't be used for video disks.

Developed in Japan, the machine will reach development houses here in the UK and elsewhere in Europe around Easter. Britons should be treated to their first glimpse of this Amiga by midsummer and production models will be coming off-line in September — just in time for the festive sales.

Characteristically, software houses are keeping mum about their development plans for the format, but Ocean, Psygnosis, Titus and Cinemaware are already working on projects.

Finally, estimates for the number of joystick ports vary between two and four, but it seems a strong possibility that an infra red joystick, which will be along the lines of a TV wand, will be incorporated. In essence, the new machine will be like a CDI unit with an Amiga instead of a CPU, offering the possiblity of a new generation of gaming.

SOFTCOS MAY MAKE MOVIES







How long will it be before software houses broaden their range by going into movies? Sounds far fetched? It's already happening.

First to have announced details are Entertainment International, who as a prelude to making their own films, will be repackaging and distributing videos for an American production company.

Meanwhile, much bigger software houses could soon get involved. A.R.C., a movie production unit based at Pinewood studios recently worked with Ocean for the *Nightbreed* licence, and they are now believed to be 'co-operating with a major software house' to produce low budget, fantasy, sell-through videos. Ocean have denied that they are involved. Nevertheless, Chris Byron, A.R.C.'S Managing Director, has confirmed that discussions for joint ventures have taken place between A.R.C. and unnamed high flying softcos.



ELVIRA MISTRESS OF DARKNESS

Screen shots have at last come our way, fortelling Horrorsoft's tale of vixen gore.

Anybody who watched BBC 2's 'Heavy Hetal Heaven' last Christmas will have an idea of Miss Mistress of the Dark's ample charms and talents. Hopefully, there won't be too long a wait before the game crawls out of some dark and dingy catacomb. We'll keep you posted on any further sightings.

RESOLUTION 101



There are hints of 'Blade Runner', perhaps, as you step into a futuristic city in this game. As a bounty hunter, you have to nip in between buildings and hunt out your spoils.

The game features digitised pictures of all your targets, and, so we're told, they'll possess a degree of artificial intelligence just to liven things up even further.

Programmed by Ian Downend and Paul Carruthers, of *Archipelagos* fame, with help from Kevin Bulmer (*Ramrod*'s artist), *Resolution 101* will be out soon.



COMBO RACER

Motorbike sims of course are nothing new, but this one from Gremlin has a two-player option which allows a partner to control the side-car.

It also sports a rather nifty track editor which allows you to shape the course, insert hills, bends, tunnels and road signs. If you choose you can make the game really very 'heavy'.

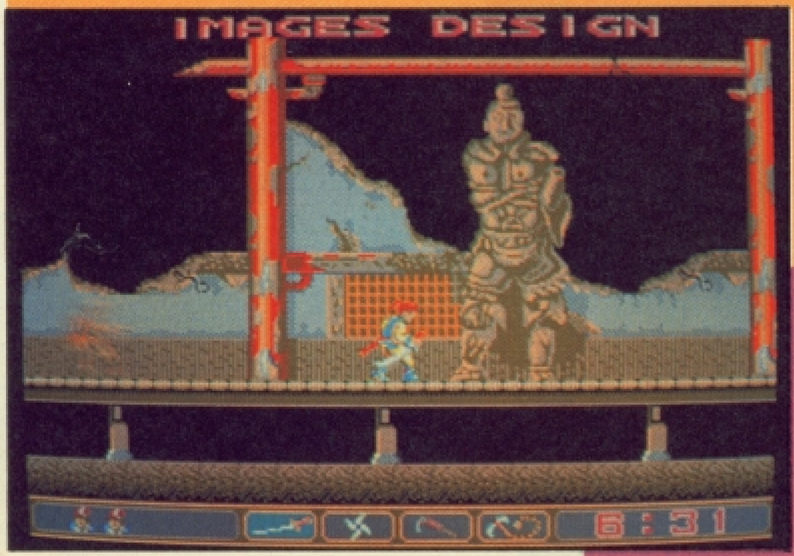
Combo Racer is scheduled for Easter release. We've seen the early version of the game. It moves smoothly and at breakneck speed.

DEFENDERS OF THE EARTH



Featuring Saturday cinema legends Flash Gordon and Ming The Merciless, the 'Defenders Of The Earth' cartoon is currently enjoying a weekend slot.

This will be the first of a stream of yet-to-be disclosed licences from Enigma Variations, the people behind *Gilbert*. Due for a mid-March release, *DOTE* will include all the popular cartoon favourites as they, once again, attempt to defend the Earth from the evil clutches of Ming and his forces.

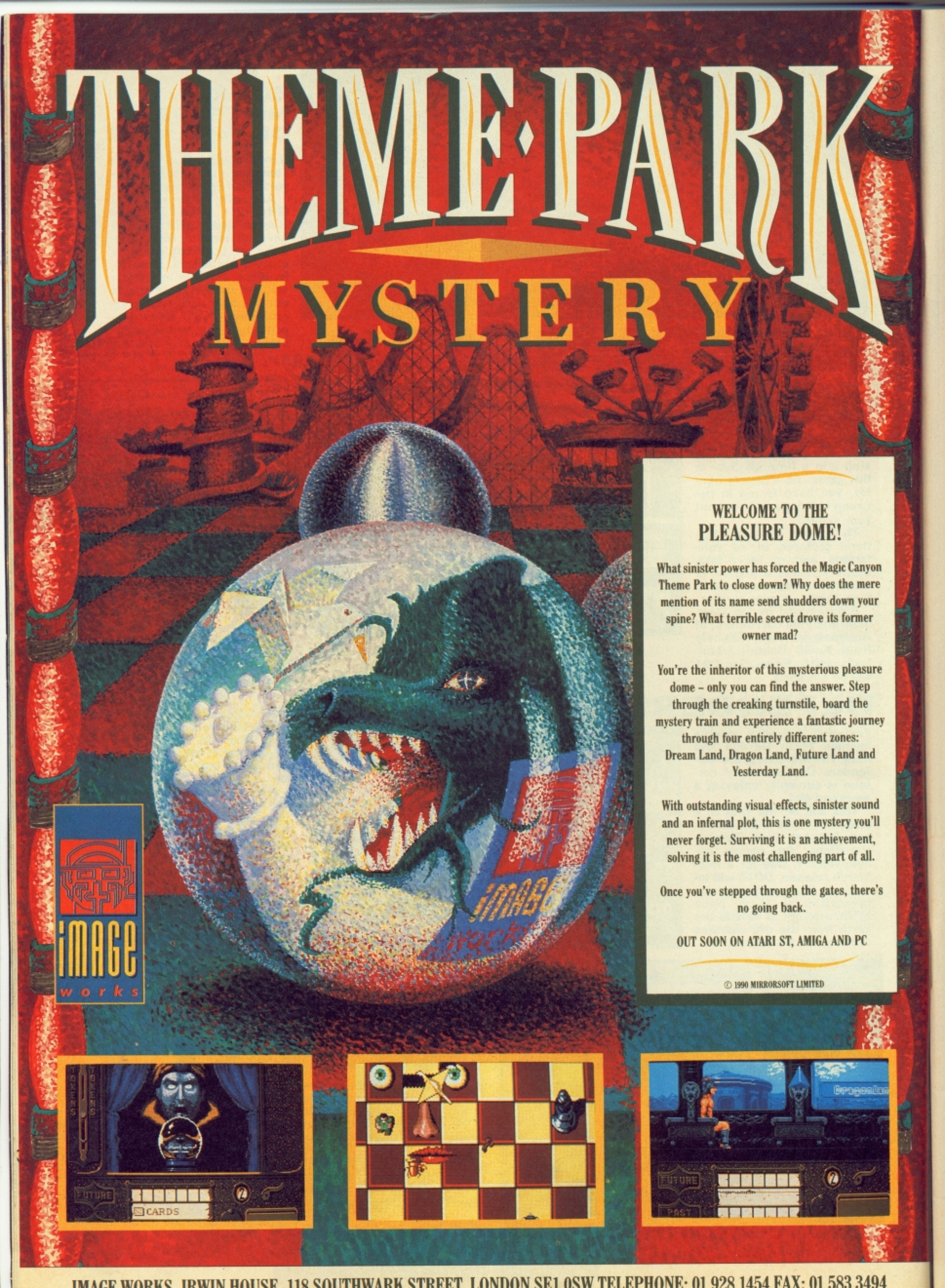


NINJA SPIRIT

Back in the newsroom we're wondering when people are going to run out of Ninja titles, how many more can there be? Well here's one for starters . . .

Activision's *Ninja Spirit*, licenced from Irem, contains all the Ninja faves: swords, deathstars, wolves, warlocks and Kitemen(?). It's seven levels will include rock climbing, boulder dodging, marshes and forests. Sounds to us like a bit of ninja nature ramble.

Ninja Spirit should be shurikening its way to you for a March release.



THEME·PARK
MYSTERY
WELCOME TO THE
PLEASURE DOME!
What sinister power has forced the Magic Canyon Theme Park to close down? Why does the mere mention of its name send shudders down your spine? What terrible secret drove its former owner mad?
You're the inheritor of this mysterious pleasure dome – only you can find the answer. Step through the creaking turnstile, board the mystery train and experience a fantastic journey through four entirely different zones: Dream Land, Dragon Land, Future Land and Yesterday Land.
With outstanding visual effects, sinister sound and an infernal plot, this is one mystery you'll never forget. Surviving it is an achievement, solving it is the most challenging part of all.
Once you've stepped through the gates, there's no going back.
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INSIGHT



HAMMERFIST

CU is making space for in-depth previews of forthcoming games — and we start with the debut release from a new company signed to Activision, Vivid Image. Mike Pattendon dodges the punches.

There can be few new production teams with the pedigree of Vivid Image. The company was formed last September by three of the country's most sought after programmers, Mev Dink, Hugh Riley and John Twiddy. Between them they have been responsible for multi format versions of such classics as *Last Ninja* and *Ikari Warriors*.

Since establishing Vivid Image they've been slaving over a futuristic game called *Hammerfist*. The setting for the game is a society where powerful holograms generated by a corporation known as Metro-Holographix (a name culled directly from Gibson's 'Neuromancer') hold power. However two holograms are mistakenly fused together and set out in an attempt to destroy the generator and separate themselves.

The result is two characters you can switch between. Metalisis, a high kicking female who flips about the screen, and Hammerfist, a powerful male character with a cybernetic arm which can incorporate various weapons including a devastating piston fist.



One glance at the game reveals the neat and colourful graphics for which System 3 games became famed. The gameplay reveals eclectic influences ranging from platform classics to beat 'em ups.

"We wanted to put in there all the classic elements from games we admired", explained Mev Dink, and sure enough you can spot references in the game design inspired by the likes of *Impossible Mission*, *Cybernoid* and even *Super Mario Bros*.

Surprisingly though the sumersaulting girl was not based on the gymnastic secret agent in *Impossible Mission*, but Pris the cute but deadly replicant in 'Blade Runner'.

"I don't think we'll be doing anything like that in a game again, it took fourteen frames just to compose the animation for that and a lot of work!", said Twiddy who had to write several customised utilities including an animation editor for the game.

Hammerfist is composed of 64 screens which are accessed in two loads. The game begins in the first city, and you have to make your way through to the second city via an underwater section and caves. Each screen is a puzzle in itself and Vivid Image have placed a particularly high premium on points scoring — often achieved by going round and wrecking rooms completely!

Surprisingly the Amiga programmer for the game is something of an unknown. It's Andrew Bond's first project and he looks like he's going to have a big future on the basis of this. *Hammerfist* is due to appear in April, and another game, *Time Machine* is scheduled to follow it shortly afterwards. The world awaits . . .





CASTLE MASTER

Incentive are moving fantasy games away from the world of Roger Dean into one that's composed of cubes. Steve James finds out what's happening.

Early Freescape games put the player smack bang in the middle of an abstract world of pyramid shapes and cubes. With its roving 'camera's eye' perspective, the likes of *Driller* injected a new realism into software.





And now, after four years commitment to 3D graphics, developers Incentive claim to have pushed this realism a step or two further — and the result is *Castle Master*, a medieval game with the familiar polygons but with unexpected detail. The oblongs are present but so are flags, goblets, the odd portcullis and a bat's wing or two . . .

Castle Master has a Middle Ages fantasy theme. It's premise is hardly startling — you go in search of a kidnap victim — but the way your character sees his movements is. When he stands he sees everything at head height; when he crawls under the banqueting table in search of an object his perspective is that of a small hunched man.

'This is going to be four-and-a-half times bigger than previous Freescape games,' explained Incentive's Ian Andrews. 'For your average games player there'll be at least two to three hundred basic playing hours and you can add more to that depending on whether you decide to rescue the prince or princess — there'll be subtle differences in gameplay according to your choices.'

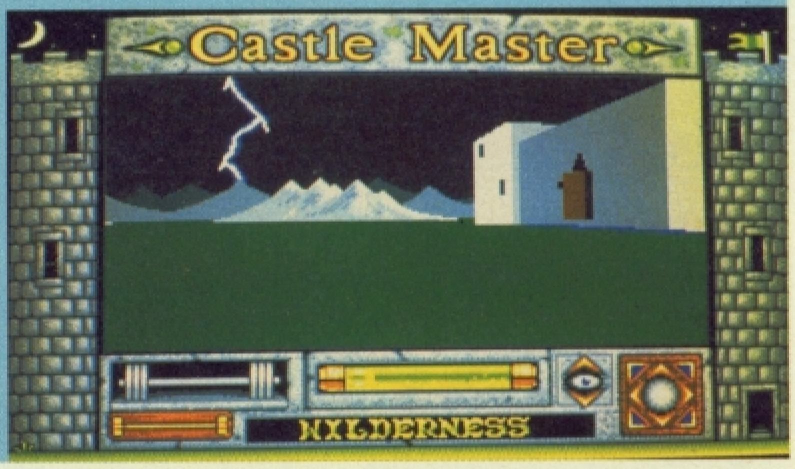
In keeping with its historical setting you'll find the usual gamut of puzzles. There's a hospital in which to convalesce, a gymnasium, and once you're in the castle four levels to tackle. Humour, too, plays its part — witness the spirit level gauge (work the pun out for yourself) and the inventive rock travel potion (throw a large stone through a window and rematerialise inside).

Castle Master will be the first joint venture between Incentive and Domark. Although the game design was Ian's he's gathered a group of collaborators which include Paul Gregory and Sean Ellis on codes, Mike Salmon on level designs and Chris Andrews on game editing. Les Ellingham has been employed to design the intro sequence and free-lance journalist, Mel Croucher, to come up with riddles, clues and some of the storyline.

'It's definitely been a long, hard haul,' claimed Ian. 'There's lots of rooms to negotiate and each one has taken between three and four hours to create; then once they're basically OK you've got to check what they look like from every single angle.'

All of the designs have been transferred from paper to screen using a custom built editor. Numerous scrolling routines were then incorporated — and these will include U-turns, which will be activated by a key stroke or pressing a mouse/joystick button.

Castle Master may be the first example of this kind of game to use Freescape but it seems unlikely to be the last. Incentive are tight-lipped about theire future releases but promise 'something original'. And in the meantime they will be waiting for the response to *Castle Master* — when CU reviews it in next month's issue.





WE'RE FIT, WE'RE ALIVE, BUT...
LOST
PATROL
"Polished until it sparkles,
The Lost Patrol features
animated screens the like of
which we've never seen before"
The Games Machine
WE'RE NOT BACK HOME
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CHARTS

REVIEWERS CHOICE

Steve James: ***TV Sports Basketball, Knights of the Crystallion, Pipemania.***

Mark Patterson: ***Knights of the Crystallion, Conquerer, Pipemania.***

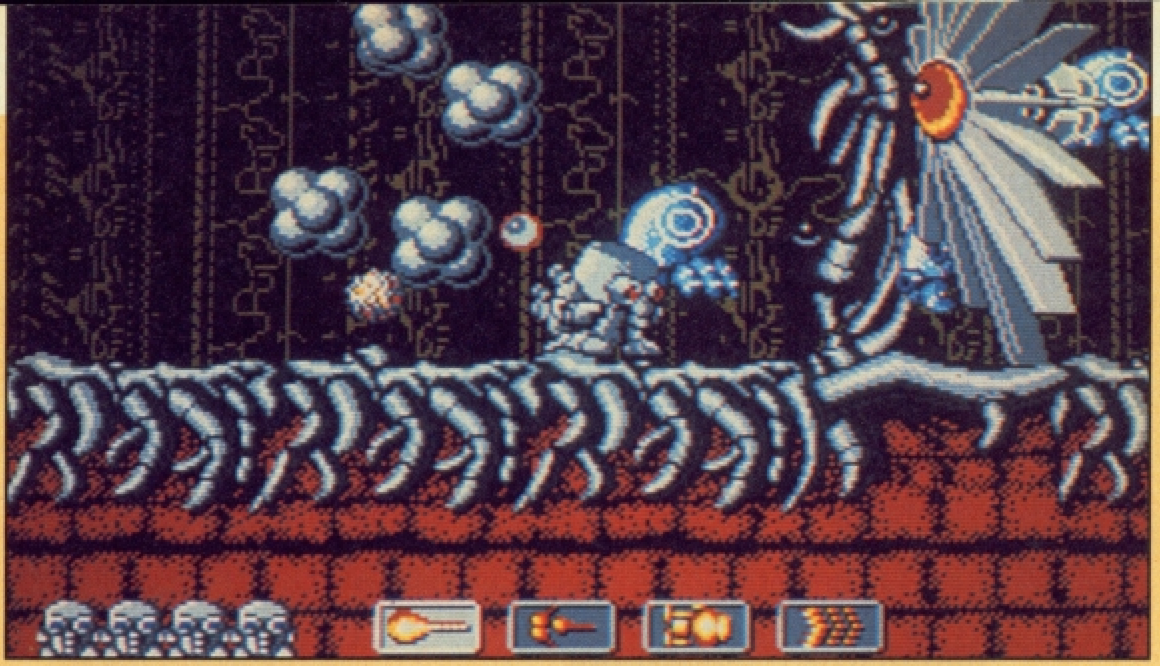
Mark Pattenden: ***Lost Patrol, Tetris (Apple Mac), TV Sports Baskeball.***

TOP TEN CANNIBAL FLICKS

Title	Director
Cannibal	Ruggero Deodata
Consuming Passions	Giles Foster
Eating Raoul	Paul Bartel
Deathline	Gary Sherman
Doctor X	Michael Curtiz
The Hills Have Eyes	Wes Craven
The Living Dead at The Manchester Morgue	Jorge Grau
Macunaima	Joaquim Pedro de Andrade
Survive	Ren Cardona Snr.
Zombie Flesh Easters	Lucio Fulci

AMIGA CHART

TM	LM	Title	Publisher
1	1	CHASE HQ	OCEAN
2	4	OPERATION THUNDERBOLT	OCEAN
3	3	HARD DRIVIN'	DOMARK
4	2	GHOSTBUSTERS 2	ACTIVISION
5	18	EXTRA TIME	ANCO
6	10	SHADOW OF THE BEAST	PSYGNOSIS
7	2	BATMAN — THE MOVIE	OCEAN
8	5	DOUBLE DRAGON 2	VIRGIN
9	11	KICK OFF	ANCO
10	9	SPACE ACE	READYSOFT
11	6	POWER DRIFT	ACTIVISION
12	17	GHOULS AND GHOSTS	US GOLD
13	12	STUNT CAR RACER	MICROSTYLE
14	NE	NINJA WARRIORS	VIRGIN
15	23	POPULOUS	ELECTRONIC ARTS
16	15	TURBO OUTRUN	US GOLD
17	28	DRIVIN' FORCE	US GOLD
18	27	SIM CITY	INFOGRAMES
19	8	ROBOCOP	OCEAN
20	14	XENON 2	MIRRORSOFT
21	7	INTERPHASE	MIRRORSOFT
22	24	IT CAME FROM THE DESERT	MIRRORSOFT
23	25	FUN SCHOOL 2	DATABASE/MANDARIN
24	20	BEACH VOLLEY	OCEAN
25	42	MOONWALKER	US GOLD
26	29	TEST DRIVE 2	ACCOLADE
27	46	NORTH AND SOUTH	INFOGRAMES
28	34	ADVANCED SKI SIMULATOR	CODE MASTERS
29	19	CONTINENTAL CIRCUS	VIRGIN
30	36	GAZZA'S SUPER SOCCER	EMPIRE
31	44	SUPERCARS	ACCOLADE
32	52	INDIANA JONES — LAST CRUSADE	US GOLD
33	30	LOMBARD RAC RALLY	DATABASE/MANDARIN
34	31	FUTURE WARS	DELPHINE
35	22	TREASURE ISLAND DIZZY	CODE MASTERS
36	NE	JACK NICKLAUS GOLF	ACCOLADE
37	35	LIGHT FORCE	
38		NEIRON LORD	UBISOFT
39	13	UNTOUCHABLES	OCEAN
40	54	WORLD CLASS LEADERBOARD	KLASSIX



ATOMIC ROBOKID

Spring time will see the release of the conversion of this wild 'n' tricky shoot 'em up. Steve James spoke to the developers ...

Among last year's crop of coin-ops, few could hold a candle to *Atomic Robokid* in combining the Japanese love of cuteness with one-hundred percent shoot 'em up action. Now, on behalf of Activision, programmer Jef Gamon is working hell-for-leather to come up with the 'arcade perfect' conversion.

Gamon worked on Amiga *Altered Beast, Sky Fox 2* and 8-bit *Last Ninja*. 'When you've this much onscreen at once you've got to have your wits about you,' he claimed. 'This is the first arcade blast game I've done, previously it's been beat 'em ups. There are two types of programmer — the first are creative, the second are good at copying. I'm definitely in the second group, but that's OK — *Atomic Robokid* will really be as good as damn when it comes to arcade perfection.'

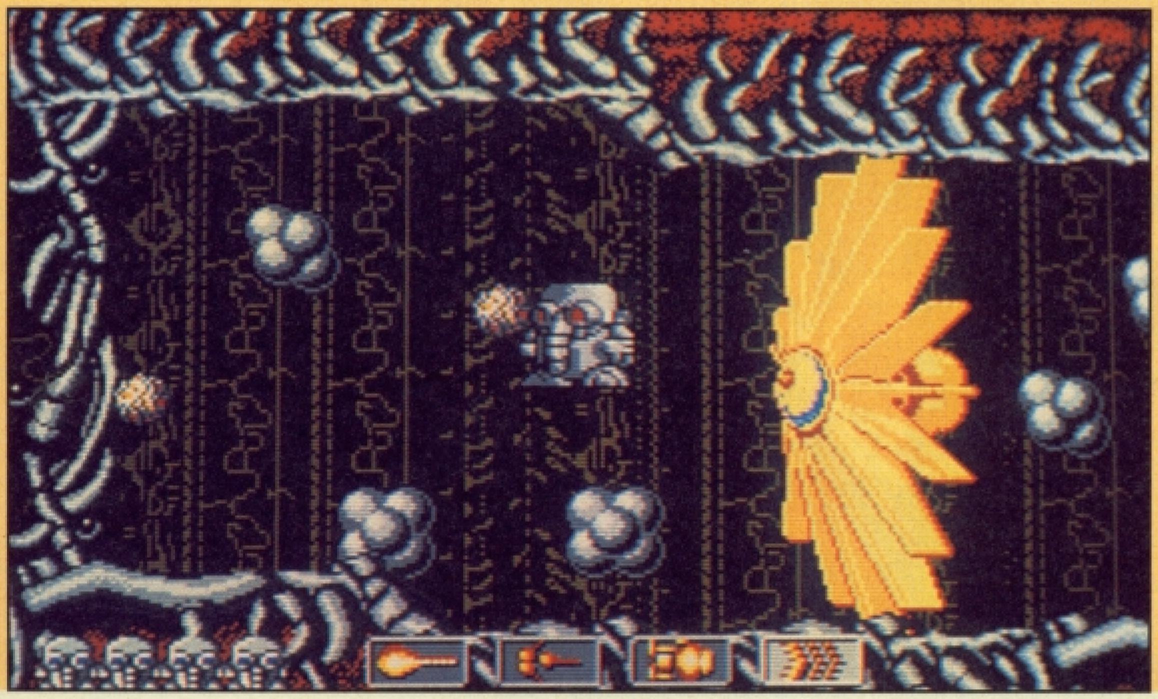
With a few updates added, the sprite logic for the game has been taken from *Altered Beast*. Once that was in place the programme for logic was installed, and this time, of course, that had to be original. Each level was systematically approached, while Mark Jones (*Altered Beast, R-Type*) worked on the graphics. There are twenty levels in total, and each screen in effect will be a separate 'wipe' introducing a new set of sprites with bizzare sounding names like Mini Morbic, R5, Metal Red Taco and Super Elephant. Tsutomo Fuzisawa and Tokushisa Tazima seemingly crammed every conceivable backdrop into the UPL coin-op — from Daliesque plants and seascapes through semi organic scrapyards to medieval-style fortress interiors. It's the job of Mark Jones and Jef Gamon to keep the conversion true to the spirit of the original, but they'll be anglicising some of the more oriental onscreen commands.

Amiga *Atomic Robokid* will be a two-disk release, but with so much action onscreen, even with compression, it's possible that one or two levels will have to be scrapped. Every fifth level you'll have to destroy one of the many metallic betentacled monsters which practically take up most of the screen.



Mecano Associates composed the soundtrack for arcade *Atomic Robokid*. It was offbeat to say the least, sounding as if it had been written by a Hammond organist who plays ten-to-a-dozen riffs set to a heartbeat. But whether or not this will now be sampled, or be recomposed instead, hasn't yet been decided.

The game will be offering standard weapons, power-ups, large, beam disintegrators at 45 degree movement and five-way fire, none of which will in themselves be anything other than standard. Collectively, however, they're sure to add up to all-out freneticism. Could Activision be looking at their own *Xenon II*?



DEMOS

A mixed bag of demos this month with several quality slideshows and the usual batch of scrollies. Special thanks to the newly formed Nova PD in Oxford and Deeper Domain in Middlesex for adding their selection to our usual batch.



PIRANHAS: Not the newest demo on show here by any means but far and away the most interesting. Clicking on various objects in the room makes things happen, like a close up of the tank for example. Witty and inventive.





DIGITS: Cheapo productions have put together a rolling slideshow using Digiview which includes everything from a still life of a flower and glass to a still from The Creature From The Black Lagoon (top right).







DUCK DEMO: An intro from Slipstream that makes it to the hallowed pages because it's slightly silly.

SLIDESHOW: A very high res slideshow from the Sun Connection interspersed by the odd cartoon graphic.







DEMOS


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CU Compo

ELECTRIC EXHIBITIONS

You've seen the standard of some of the stuff in our demos section, and read this month's feature. This month we're introducing a major competition to CU. The prize is a video recorder and camera for the winner, and the chance to have your work seen by thousands, possibly even on TV.

In conjunction with Electronic Arts we're running a competition to find the best demo/routine. Using any number of packages like *DPaint, Deluxe Video Sound Master, Sculpt 4D* we want you to put together a short for the Amiga. How you do it is up to you, you can use sound, animation, digitised pictures, programmed effects. You can submit your work on disk or videotape. Whatever format you choose we'd like a short explanation on how you did it.

The winner will be selected by a panel of judges composed of CU staff and EA personnel. The top entries will all be displayed at this year's ECES Show (formerly the PC Show) at Earl's Court. The runners-up will receive copies of *Deluxe Video* or *DPaintIII*.

The competition runs from now until 3 September and we'll be publishing updates and voting forms each month until then, with news and pictures of current front runners.

THE RULES

1) All work is yours or that of your group.
2) All submissions must include an entry form.
3) All submissions must include a pause mode.
4) The judges' decision is final.
5) Entries should be produced using a megabyte or less (A500 plus ½ meg expansion).

Please enclose a brief explanation of how you put it together.

Send your entries to CU, Demo Competition, Priory Court, 30-32 Farringdon Lane, London EC12 3AU.

ENTRY FORM: DEMO COMPO

Name: ....

Address: ....

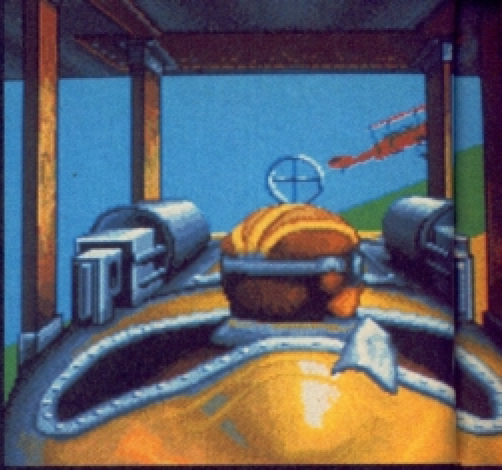
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Telephone: .... Age:..........................

COMPUTER WARHOLS

The use of CD ROM as a mass means of interpreting data is about to give the software industry the medium it has needed for so long. Mike Pattenden talks to some people preparing to exploit a new gaming future whilst Steve James unearths creative talents already using the Amiga to create art.



Cinemaware's Wings will be scripted by Holly wri

With the first decade of home computing firmly behind us a new wave of machines and ideas is set to revolutionise the Nineties. The key factor to all this is the burgeoning multi media world outside the relatively cosy backwater of software production.

With music, film, publishing and computing crossing over all the more readily a number of people are networking to bring them much closer still.

Programmers have realised that even the level of power offered to them by their current tools is enough to allow them to take on bigger concepts and draw on wider influences. Now graphics can actually take on the look of artwork, sound can be used to create a narrative and a real plot must be an integral part of the game which has any pretence of depth.

The overwhelming impetus for a new approach to games design has been coming from the US. The success of Cinemaware games has done more to make the idea of interactive movies a reality than any other company, so much so, that its already spawning imitators left, right and centre.

The concept behind the company dates back five years when they began developing a bigger kind of game to cope with the mass technological advances around the corner. "We set out to create a more powerful kind of experience," sums up Bob Jacob, Cinemaware's President.

To this end Cinemaware games are not just storyboarded but scripted. Given their location on the West Coast close to the centre of the movieworld such a decision isn't as extreme as it sounds. The most recent example of this was *It Came From The Desert*, whilst they're currently cooperating on *Wings*, a WW1 flight simulation based on the old Thirties film of that name. Future plans also include tackling a western.

Since the average Cinemaware products attempts to provide a broader spectrum of entertainment Jacob goes to people who specialise rather than asking one or two people, a programmer or an artist say, to provide everything. "We need to provide good dialogue in our games and you can't expect programmers to give you that, so we ask experts," says Jacob.

Specialisation is the direction the industry must take and this view is supported by Bill Williams who is, ironically, the one man band behind *Knights Of The Crystallion*. "It seems to me we have a lack of respect of storytellers — a plot is more than a sequence of events and here many computer games struggle with their limitations. You can have interaction and fifty different endings, but are any of them any good?"

To this end he sees an urgent need to build a human quality into his games, to add some emotion — a difficult task in such an environment. "We must attract more people from outside this business — writers, painters. We're creative people but we're nervous about being called artists." Williams feels that games designers need to aim higher — "although I don't think I deserve the title of artist applied to me yet, I'm only at the stage of being a craftsman."

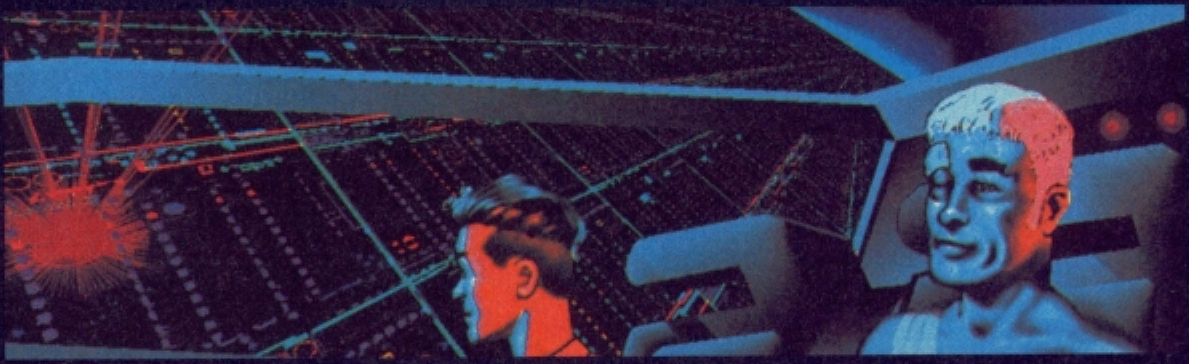
Nevertheless this hasn't stopped him blending in poetry with the weird sounds and storyline of *Knights*, which is being billed as a 'culture simulator' a term which doesn't really do justice to the revolutionary ideas in this game.

The greatest boost to improving games design beyond its current confines comes from technological innovation, specially CDI — laser disk which can store words and pictures on CD and allow the operator to interact with them. Such systems already exist for computers and consoles in Japan like the PC Engine and the FM Towns, but with news of a system for the Amiga due for launch in the US later this year people are already talking of interaction on a scale they were only dreaming of twelve months ago, and for a mass audience. "We've been researching for years into how to provide a more realistic experience which delivers on sound and vision," agrees Electronic Arts' Development Manager in the States, Stuart Bonn.

Now they've got one and people are already preparing to exploit it. Cinemaware are currently about to launch a version of *It Came From The Desert* on CD for the PC Engine with speech instead of text and Bob Jacob is already talking of designing a game based on using digitised actors and dialogue using the kind of capacity CD can offer.

Bill Williams, who was responsible for for the sound on many of Cinemaware's greatest successes before leaving to develop his own projects agrees "we're on the edge of being able to deliver what people want to hear." He stresses sound as the most overriding area in need of attention, even above graphics. "People are very sophisticated about sound, they hear quality around them all the time."

The idea of cinematic scores





y Hollywo writers

and soundtracks being added to games is now no longer a fantasy. This is, in a crude way, what the programmers of *Elite* or *FOFT* were trying to do by providing short classical tunes like 'The Blue Danube' during docking sequences inspired by films like '2001'.

Bill Williams concurs with this eventuality. "When Cinemaware were preparing to demo *Defender Of The Crown* on CD more than a year ago [something of a first] Jim Conno their sound programmer went off and recorded a soundtrack with a full orchestra. It was beautiful but we didn't have the technology to translate it into the game. Now we can do it."

Over at EA's US headquarters Britain's best known sound programmer Rob Hubbard has spent three years researching the future of sound in games and he can now see this work coming to fruition. "I'm hopeful for major strides in this direction although I think the first steps towards it will come through CD ROM video machines because of the development costs involved."

The amount of capital that's likely to be required in future projects of this scale is undoubtedly larger than anything being spent currently. "The budget needs to get better," says Williams.

This is where the big boys come in. The money needed to finance development at this stage only exists in the biggest corporations. Multi media giants have the divergence of skills and the money to invest in projects in the knowledge they will be best placed to exploit them when they are realised. This was the thinking behind the creation of Warner New Media under the aegis of Stan Cornyan, a senior figure in the parent company Warner Bros for over twenty years.

It was Cornyan in fact who was directly responsible for promoting CD ROM by bringing together the twin electronic expertise of Sony and Phillips.

Warners existence as a mediator is their major asset Cornyan reckons "We're not linked to any specific hardware companies, our independence allows us to exploit any new developments."

Warner New Media can add to this its own powerful interests in film, TV, cable and publishing. Surprisingly though the first fruit of their involvement in this direction comes not from their film concerns, but from their publishing wing, specifically DC comics which has just published a new Batman graphic novel 'Digital Justice'.

What makes 'Digital Justice' so suitable for translation is that it was wholly computer generated. There's nothing original about that per se, First Comics' 'Shatter' was produced that way some two years ago. What is unique about 'Digital Justice' is that its data can now be reassembled on CD since it is all stored digitally.

Pepe Moreno the novel's creator and the brain at the centre of this project is already turning other people's fantasies and concepts into reality . "I wanted to make all the ideas we've been reading about for some time happen," he explains. The comic is launched later this month and the CD version is currently being prepared for release on the Mac before the end of the year. Involvement with the computer version will be more linear than interactive with the viewer watching the story unfold yet having complete video style control over events plus having the options to pull up windows by clicking on screen to display information on characters and locations. Graphically the CD ROM version will offer full animation in places, whilst building will be three dimensional allowing viewing from any angle.

Again though, the real impact of 'Digital Justice' will be delivered by the sound potential of the medium. Moreno envisages a soundtrack with original and pre-recorded sections with artists as diverse as Prince and The Doors coming to mind. Clearly when he says that he's thinking off the top of his head, but Warner has the clout with its cross media interests to deliver whilst their own catalogue is there for selection if artists agree. What is clear is that technology makes the inclusion of impressive sound a foregone conclusion.

For Pepe this is only a beginning. "All comics will be read like this by the year 2000" but he also recognises the kick this will give everyone else. If a CDI version of the novel appears as quickly after the CD ROM version (ie, a totally interactive one), and that seems more than likely, then everyone else will be left trailing in his wake faced with a demand for more work of this scope.

So far the genesis of many of these ideas is coming solely from the US and the Far East, but once they arrive you can be sure that Bob Jacob's ultimate vision of "wholly generated 3D holographic realities" won't be far behind them. They can't come soon enough.

CD ROM 'Batman' — "All comics will read like this by the year 2000".



COMPUTER WARHOLS

ART FOR SCART'S SAKE

Of course, multi-media aren't just the province of games publishers. The potential for using computers in video, film, are fine and graphic design has long been recognised

In 1987 when Commodore commissioned Andy Warhol to do an Amiga painting of rock star Deborah Harry they did more than just demonstrate the machine's ability for outstanding visuals. A growing minority of artists have seized upon 16-bit computing to extend and enhance their work.

And once again much of this has happened in the West Coast of America. But the influences in this case owe less to Hollywood and more to the tradition of counter-culture which emerged in the Sixties and which still exists in the California of today. The people involved have one view in common: the computer is a tool which takes the artistic community out of the pockets of corporate finance and back into the homes of the artisan class. Paintings, video and performance art are all being produced with the help of the Amiga, and there's even an underground journal which supplies arts & community news to this network of users, and which is produced using Amiga fonts, clip art, colour scans and illustrations, plus a choice of over one-hundred-and-fifty alphabets. Once the pages have been downloaded into a Linotron, the magazine is produced and sold just like any other.

One of the most innovative users has been theatre producer Judy Navas, who has used the Amiga to push the interactivity in live stage performance to a hitherto unheard extent. Imagine a performance in which actors and actresses could control and distort the backdrops, summon up a special effect then play with it to suit the mood of the audience, or simply play a melody on the strings of a harp which is composed of light. Thanks to a range of Amiga software that's exactly what's been happening.

"I think many artists are computer phobic," explained Judy, "but I've always been interested in what I'd term real time processing. I was getting frustrated with the confines of traditional set design, but now, thanks to computing, I can make these images live, and that's opened up endless possibilities".

Digitised flashbacks and exotic animation give Navas' work a dream-like feel. Her current production, a dance adaptation of T.S. Elliot's 'The Love Song of J. Alfred Prufrock' includes digitised stills of the surrealist Magritte, while here version of 'The Tempest' relied on nineteenth century etchings. In both cases pictures have been converted using Digiview, then enlarged, cut out, composed, and, finally, colourised using Digipaint. Explained Judy: "In 'The Tempest' I wanted things to shimmer. Digiview gives an image a fuzzy edge, so I accentuated this by highlighting the 'drips' with the water colour palette in Digipaint".

The pictures were then projected both as a form of body paint and as individual effects. Cameras picked up movement onstage, triggering The Mandala, an interactive computer video program, which animated the projections. Meanwhile, performers were singled out, filmed, and their outlines run through a system called Invision. This would fragment and make negatives of the figures before bouncing them back as ghostly shapes.

This kind of experimentation flourishes in the States. For a country which has taken the PC to its heart there's an awful lot of creative energy being expended by Amiga owners. The Computer Arts Institute of California, funded in part by George Lucas, runs animation courses and Amiga users groups dot the Pacific coastline. And in the centre of it all San Francisco plays host to the national Amiga show, the AMI EXPO.

A few miles away the rival Amiga Festival is the world's largest show for computer art. Entries are submitted on disk and last year saw the printers running around the clock. A total of a million inches of Amiga art was printed out. Festival organiser, Lion Kuntz, said: "If you laid that down on a regular







In Judy Navas' production of 'The Tempest' nineteenth century etchings were digitised, animated and then manipulated life. Below is a still from 'The Love Song of Alfred Prufrock

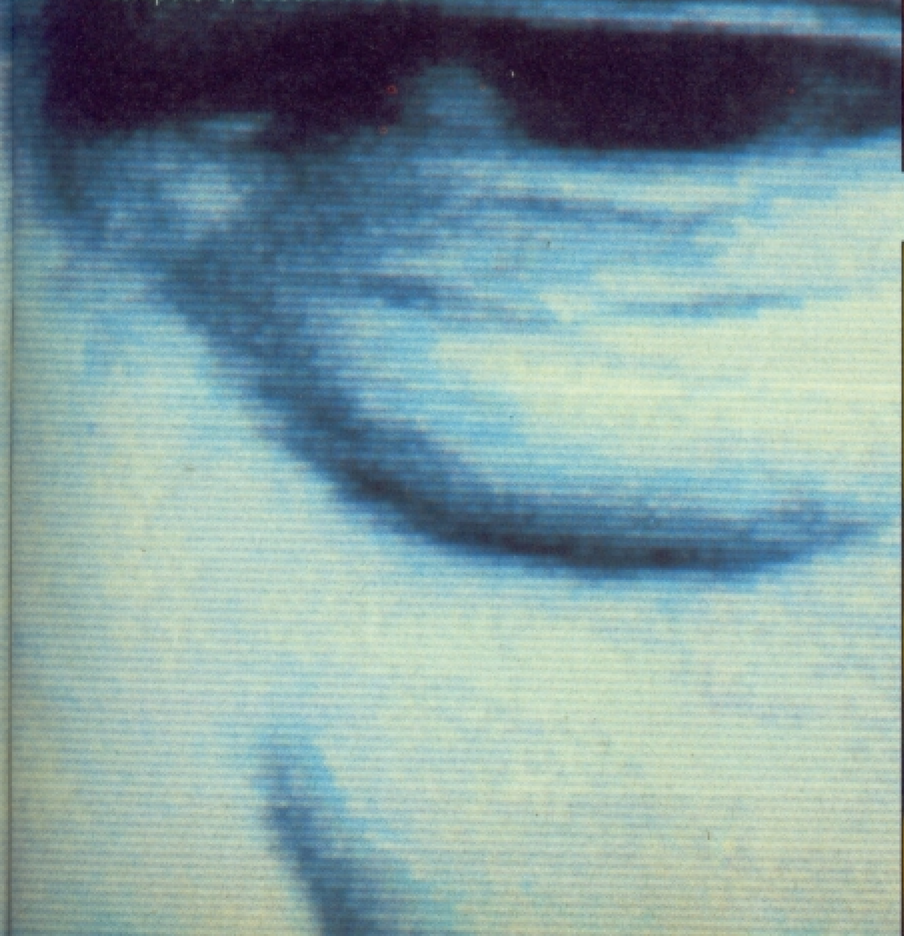
American football pitch, over half of the ground would be covered".

This is one American trend the UK could do with following. The whole Amiga art scene is embryonic here, but a number of people are taking the lead.

One such individual is Paul Sermon. A part-time lecturer in Telematics (the use of computers in communication), Sermon is Britain's pioneer in long distance interactive exhibitions. His current project is called 'The Leaf'. Six Amigas are housed in a custom-built frame and images are received from Pennsylvania, Vienna, and from elsewhere in this country. The theme of the exhibition is detail and distance. Digitised slides from electron microscopes are used to capture minutiae while infra red shots from meteorological sattelites are used for the long shots. Paul has dealt with the medium shots. Using Deluxe Paint III, Digiview and a Genlock he has focussed on isolated parts of the human body to produce a composite of twisted shapes. He particularly likes working with the Amiga, he claims: "Unlike most other computers, it doesn't have what I'd term an authorship, a built-in style".

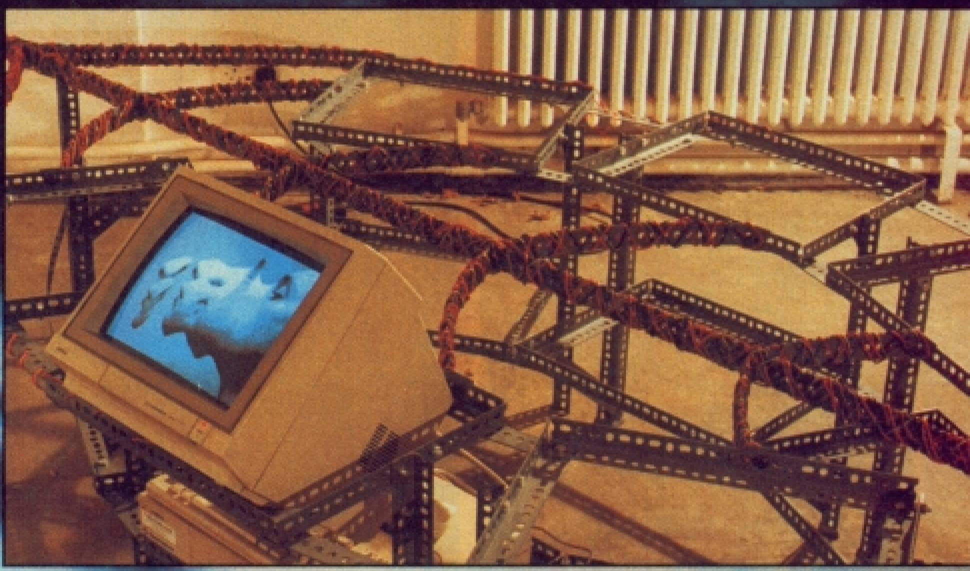
So far as the future is concerned, Paul Sermon is convinced that there are commercial applications for his style of working. When CU spoke to him he had just finished reading 'Media Man' the recently published report on future technologies from The Massachusetts Institute of Technology. "What some of those people are doing over there is simply fantastic," he enthused.

Whatever the possibilities, in one form or another they will filter into the home. It may not be too long before the likes of a Shakespeare play can be put wholly onto computer — with the opportunity for you to replay that important monologue while altering the 'camera angle'. Like an other tool, the computer is a powerful one in the hands of the creative person. Its potential for creativity is enormous. And once this has filtered down from abstract ideas into everyday life we may well be better off for it. And remember — it's not a question of if, it's a question of when.

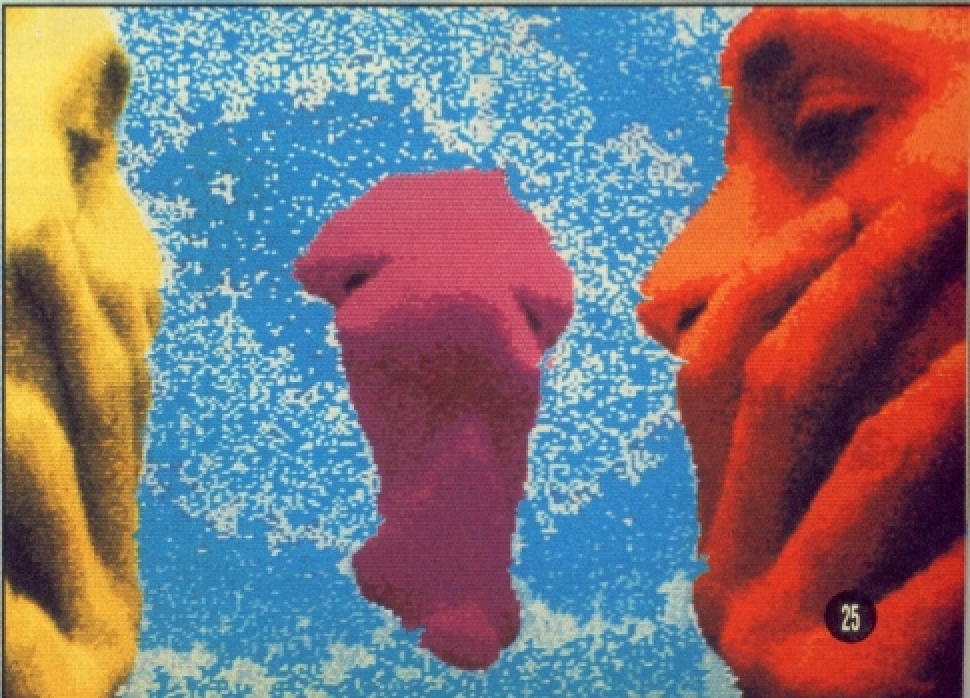




Paul Sermon's 'The Leaf' uses images beamed in from the world wide over.



And once the images have been received they'll be displayed on one of six monitors.



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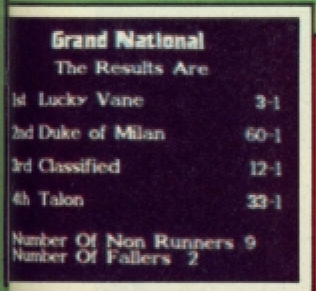
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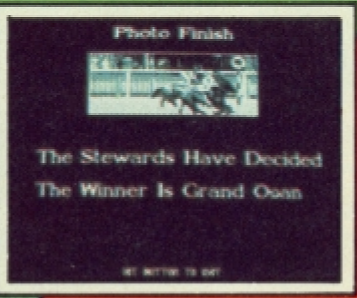
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13

'Results'. A real human voice conveys the names of the first four finishers above applause of the crowd, upon the completion of the race. Wait a little longer and you can view the position of the finishers, fallers and see the non-runners.



12

'Photofinish' — get within half-a-length of another horse as you pass the post and you may well find the Stewards refer to a photograph before announcing the result.



11

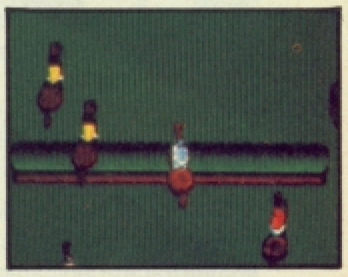
'Energy'. Every runner in the Grand National can have a different form. If your form is good, the bookies will probably recognise this in your odds. When in good form and on preferred going, the energy of every runner will be depleted less quickly than those in poor form and on unfavourable conditions. The converse is true of the rate at which energy recovers when cantering. Only a good result — top 10 or so finishers — will result in improved form, less well placed and your form will not improve; don't finish and take the consequences.





10

'Speed'. It is vital you keep a keen eye on this throughout all 11 exhausting minutes of the race. When in the lowest quarter of the meter you are only trotting, too slow to jump the fences, however your energy is rapidly replenished. In the second quarter you are cantering, you can jump the fences, but you are running slower than average and are unlikely to finish in the frame. Here your energy is replenished only slowly. In the third quarter you are at a good gallop. You are certainly catching all but the best, and could well finish in the frame, but it still is not enough to get you to the winner's enclosure. Your energy is certainly being depleted at this speed. At the top quarter you're at a fast gallop. You can pass any other horse at this speed, but be careful how you do this, your energy is depleting rapidly.



9

'Overhead View — Track' — this is where you see your race craft in action. Steer your horse left and right to pass slowing mounts ahead, or manoeuvre to block the gap a chasing horse has spotted and will use to gallop past you. Be careful, if you impede one opponent severely, there may well be a Stewards enquiry before the result is announced, if unfavourable your efforts will have been wasted.

'Overhead View Course' — this displays a plan view of the Aintree course, the position of each fence is clearly marked and both the leaders and your position is updated every second to warn you of impending fences and advise you of your current position. Study this carefully and you will learn how to spread your effort throughout the race to ensure steady progress to the front and ultimate victory.

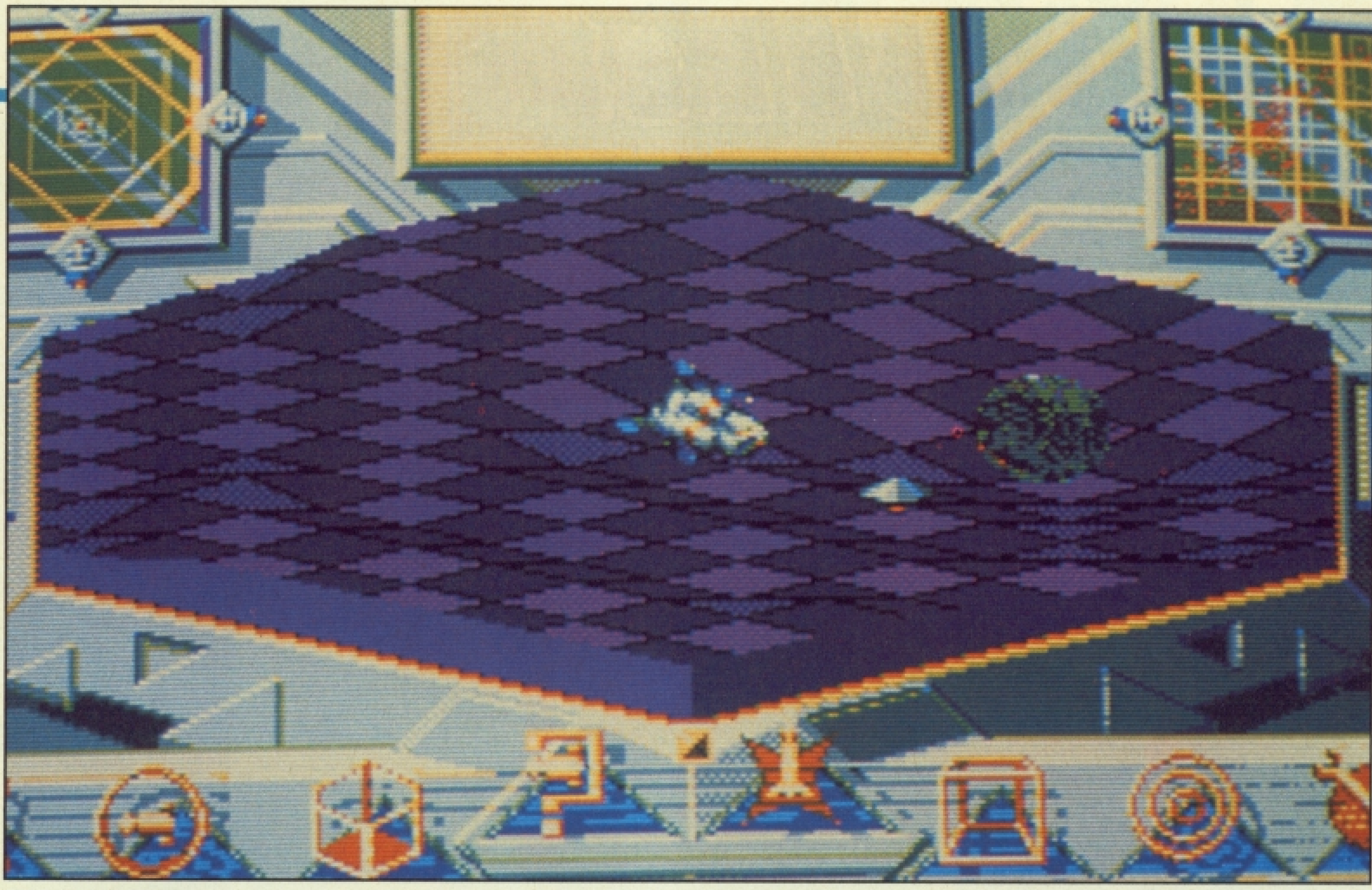


8

'Profile View' — you and your mount are isolated here so that you can decide precisely when to jump to optimise your effort. Much too early or much too late and you will crash into the fence with disastrous results — once unseated you are progressed to the results sequence. A little too early or a little too late and you will scrape the fence, losing momentum, seconds and valuable places. The number of the next fence is also clearly visible here.

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GRAVIT

What better thing to do than to base an example of that supposedly rare beast, the original game, around the theories of Albert Einstein, one of history's most original thinkers?

Gravity's plot is laden with doom. You are what's left of the human race, dedicated to setting up colonies and making money. This wouldn't be so hard if it were not for the aliens. You need stars to warm your planets, and they're going to turn the very same stars into big black holes.

Most of the time is spent zooming round in one of your space craft while the rest of the fleet wait to receive orders from you. Occasionally you encounter the odd alien ship, which, to start with, will be superior to yours. But as colonies grow technologically they provide you with both revenue and upgrades for your ship.

Most of the planets need life support systems. These are provided by programmed probes. If a rock is wholly inhospitable you can use — albeit at cost — the Genesis device (à la Star Trek) which can make anything inhabitable.

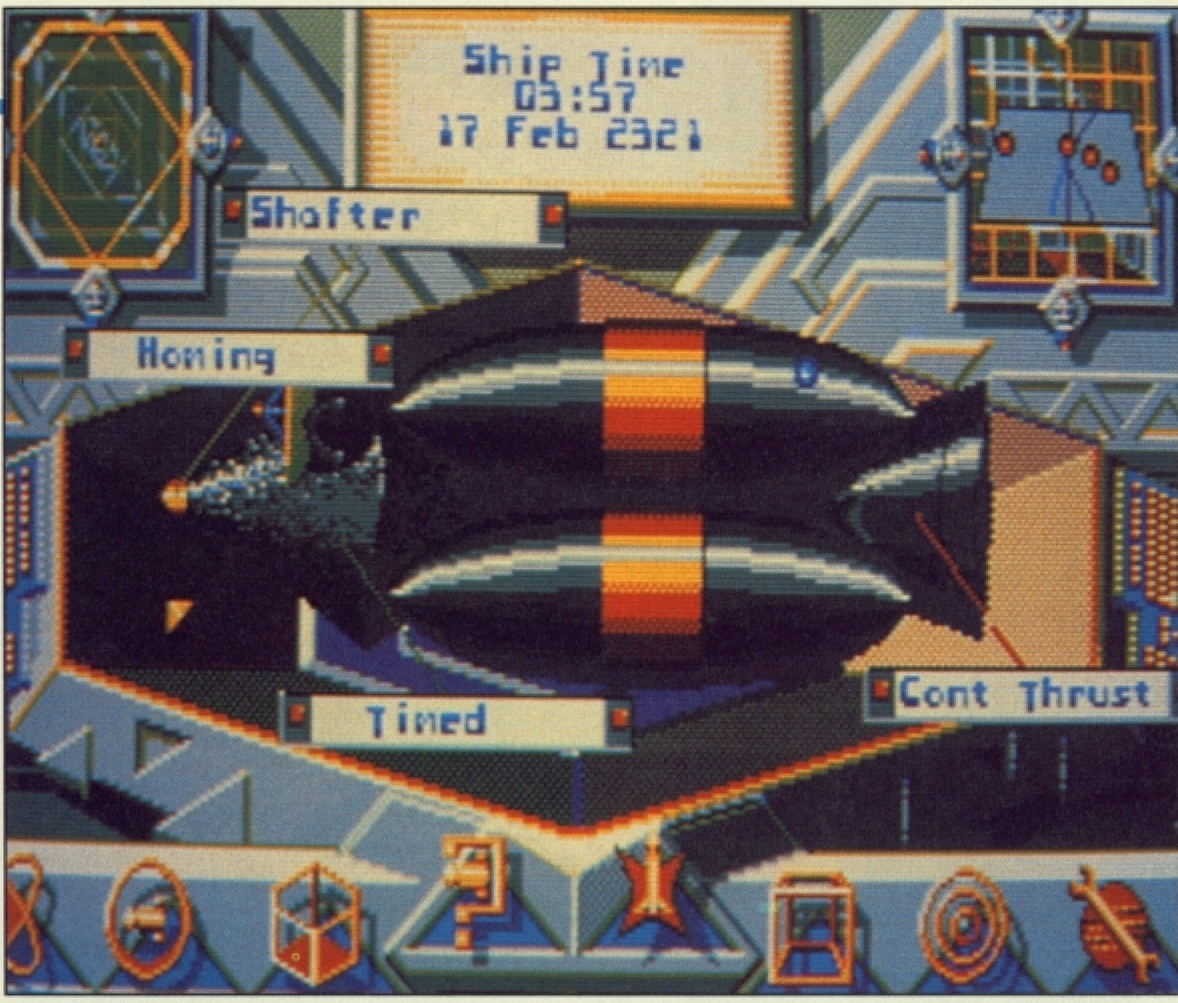
Even when a colony has been established there's still the threat of aliens wiping out the sun, so you need to keep a constant eye on all your star systems. Though the aliens appear not to discriminate between systems, it always seems to be one of yours that ends up in darkness.

Rather than the usual bland 2D starfield, *Gravity* uses vector lines. These mark out gravity fields, and by tracking one you can get from A to B without using engines. Gravity is at its densest around black holes, where the vectors literally drop out the bottom of the screens. It's a very neat touch when you pop into a hole and reappear a trillion or more miles from the entry point (and it's the only convenient form of interstellar travel).

Image Works
Price: £24.99

The 3D graphics help give Gravity its in-depth feel.





CU SCREEN STAR

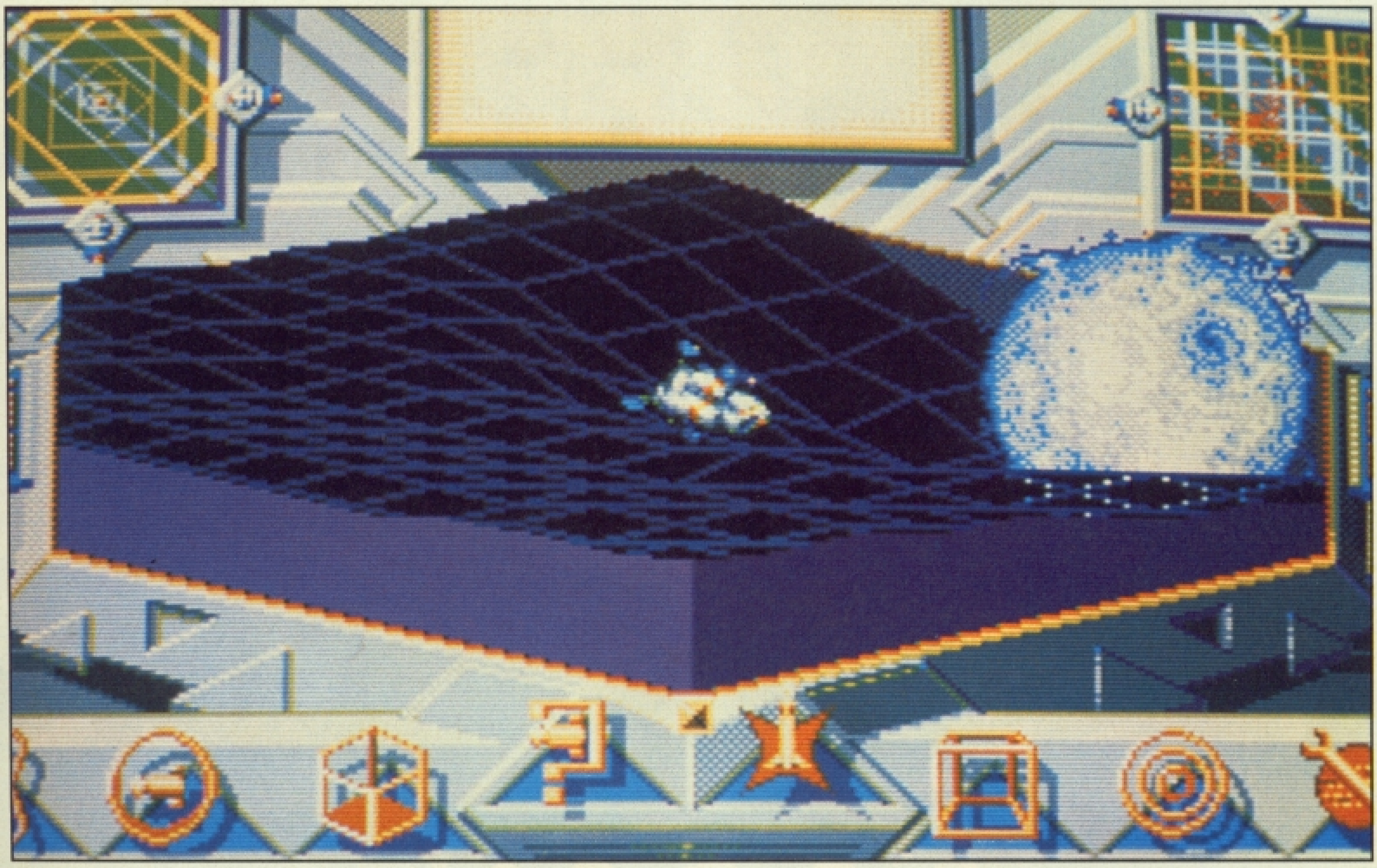
TY

And neat is a word which sums up this game. It borrows the best from a host of other titles, it's got a random element which does add variety, it's both complex and it's hard to define — yet it's all of this that makes it such fun. Once more Imageworks have come up trumps with an interesting, quirky game. *Gravity* is a great new release — it has got to be a must for the thinking games player.

Mark Patterson

SOUND	**76%**
GRAPHICS	**82%**
PLAYABILITY	**88%**
LASTABILITY	**90%**

89%



CU Compo

STEP INTO THE FUTURE

By winning this, compact, smart and utterly fabulous word processor and organiser.



The high tech Agenda Microwriter, which recently won an award from the prestigious Design Council, is the tie-in for the equally high tech and prestigious *Gravity*. It's got an easy-to-use keyboard, can hold up to 40 pages of A4 text, and it can even keep your life in order. . . what more could you ask for?

There's 10 copies of Amiga *Gravity* for the runners up and you can enter simply by answering the following.

A) What are black holes formed from? i) collapsed stars ii) imploded asteroid belts, or iii) Dilithium crystals?

C) Who made the film 'Black Hole'? Was it i) George Lucas ii) Hammer, or iii) Walt Disney?

C) Who decided that E really does equal MC^2? Was it i) Prince Albert ii) Albert Einstein, or iii) Albert Tatlock?

Answers on a photon torpedo to CU GRAVITY COMPO, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Answers to arrive by 20th March prompt.

TV SPO



Tipoff!

BASKETBALL

Cinemaware
Price: £29.95

Basketball is big — almost as big as Oliver North — in the land of apple pie. Many reserved Britons fail to see the attraction of a dozen men, each in excess of six foot in height, bouncing balls through nets and squeaking their Adidas trainers, but that's their loss. The rules are quite simple. Five players, no physical contact, no holding the ball for more than three seconds and all on a court no bigger than a hundred feet long.

Naturally, Cinemaware's adaption is up to their usual, highly polished standard, and it owes more than a little to *TV Sports Football*. The intro sequence features a panning camera shot showing the crowded arena, followed by a message from the program's sponsors, then the ever-smiling front man, prattles on about the features of the match and its grand finale.

Next off it's time to arrange your team. Pick five players, tell them who they've got to mark and then you're away. The action starts, with a tipoff, in which the referee throws the ball into the air while the players try to gain possession.

From there onwards the game is divided into four sections: defense, attack, midfield and the subs bench. In the defence section you have to try to pick off the passes of the opposing teams in addition to blocking their shots.

RTS



Calling your plays

Intercepting a pass gives your team automatic possession and the chance to catch your opponents' defence off guard.

Once you've made it out of your goal area and into the midfield, rather than control players, you set up the next play. By moving the joystick you tell a player to try and break away from his marker so he becomes free to receive a pass.

Once in scoring distance it's a matter of trying to get closer for a more accurate shot, or shooting from a distance and scoring higher — either way it's all over in the stab of the fire button. Unless the player in possession is really accurate it pays to try and get in close. Getting really close to the basket allows you to attempt a slam dunk. This involves the player physically placing the ball in the basket. It will not give you extra points, but it does look good all the same.

Sadly TV Sports Basketball lacks interaction, there is less to do than in *TV Sports Football.* Although the action is fast, a lot of the time you end up getting left behind. Don't let that put you off though, this game has a lot to offer and it's good fun to play.

Definitely the best of the few basketball sims available.

Mark Patterson



On me 'ead son!

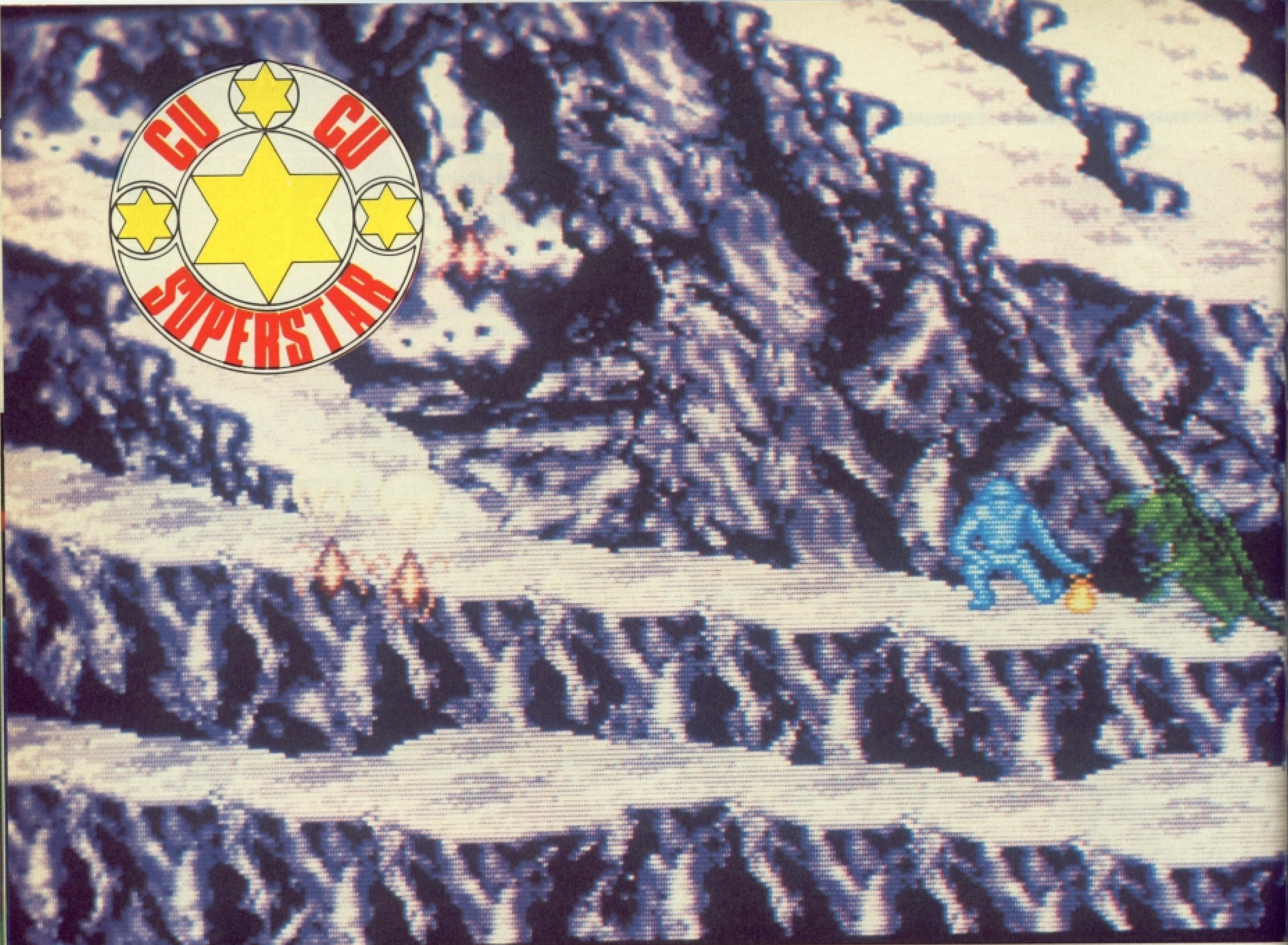
CU SCREEN STAR

SOUND	**88%**
GRAPHICS	**89%**
PLAYABILITY	**87%**
LASTABILITY	**86%**

87%



TV's ever smiling front man



KNIGHTS CRYSTALLI

US Gold
Price: £29.99

This game is different, to say the least. It's a 'Culture Simulator' the PR people claim. Well I'm not sure about that, but what I do know is that it's one of the most impressively designed Amiga games I've seen.

The opening sequence details the death millions of years ago of a gigantic creature, the Orodrid. Now, four thousand years in the future, its bones have been hollowed out to form a gigantic city, which is controlled by several large families.

As the head of one of these families it's your ultimate goal to find a Crystallion egg and then hatch it out. This can only be completed by successfully managing your family, and overcoming several difficult tasks that lie in your way.

The Crystallion egg is contained within the bottom of the Tsimit, the skull of the Orodrid. Inside the lower half of the skull is a maze of twisting passages, home to some rather vicious creatures, and resting place of the Mystical crystals. These crystals can be used to charge up your armour, and when you've collected enough allow you to pass onto the next level.

It's only now that things really start to get confused. You need to develop your telepathy with the







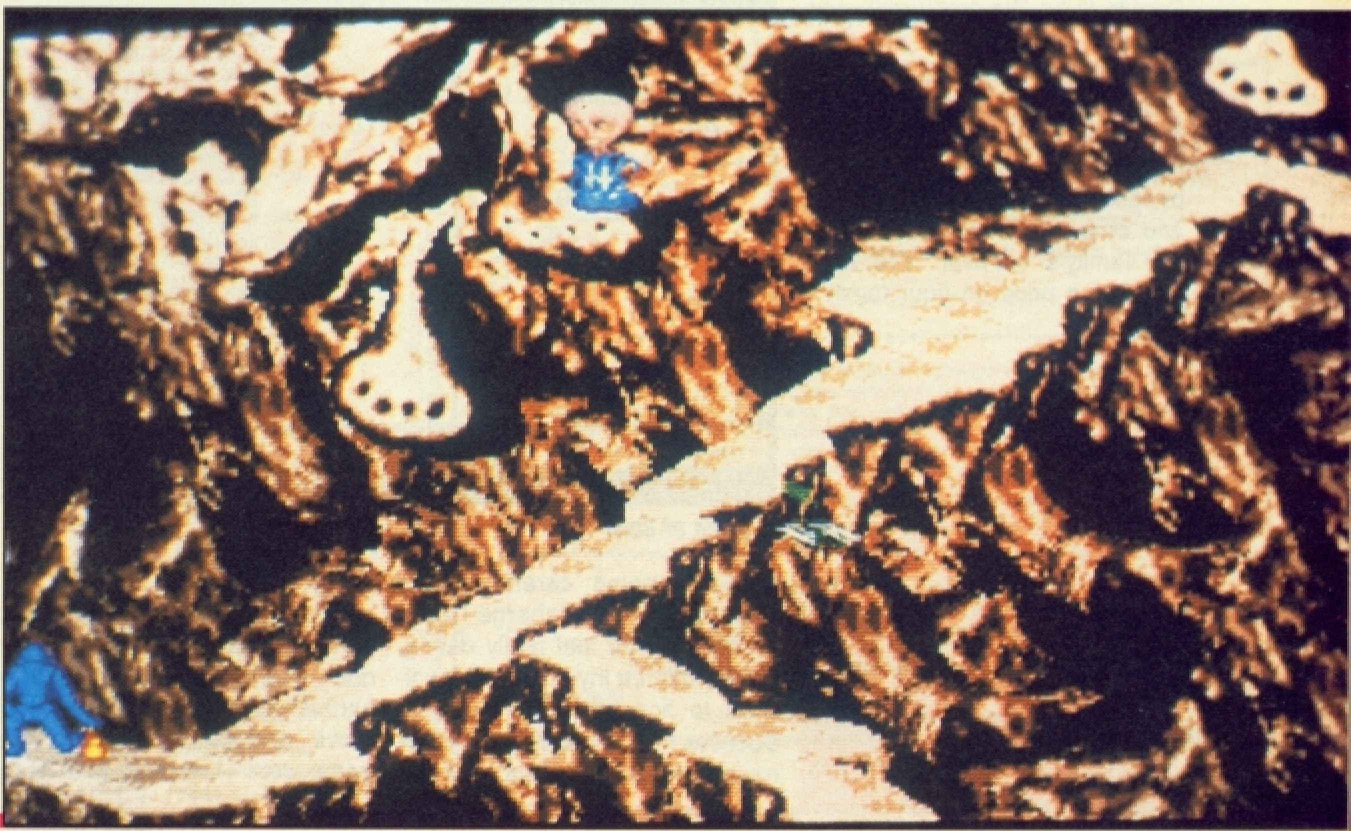


THE PROGRAMMER

Bill Williams, *KTC's* programmer, used to be the main sound man at Cinemaware, where he was responsible for such gems as *Rocket Ranger* and *Lords Of The Rising Sun* until the programming equivalent of writers block set in. That lasted until he came across the inventive sci fi novel 'Always Coming Home', by Ursual K Le Guin, concerning the growth of civilisation which gave him the idea to design a culture simulator, a unique game that requires the player to identify with the cultural ideas in a game.

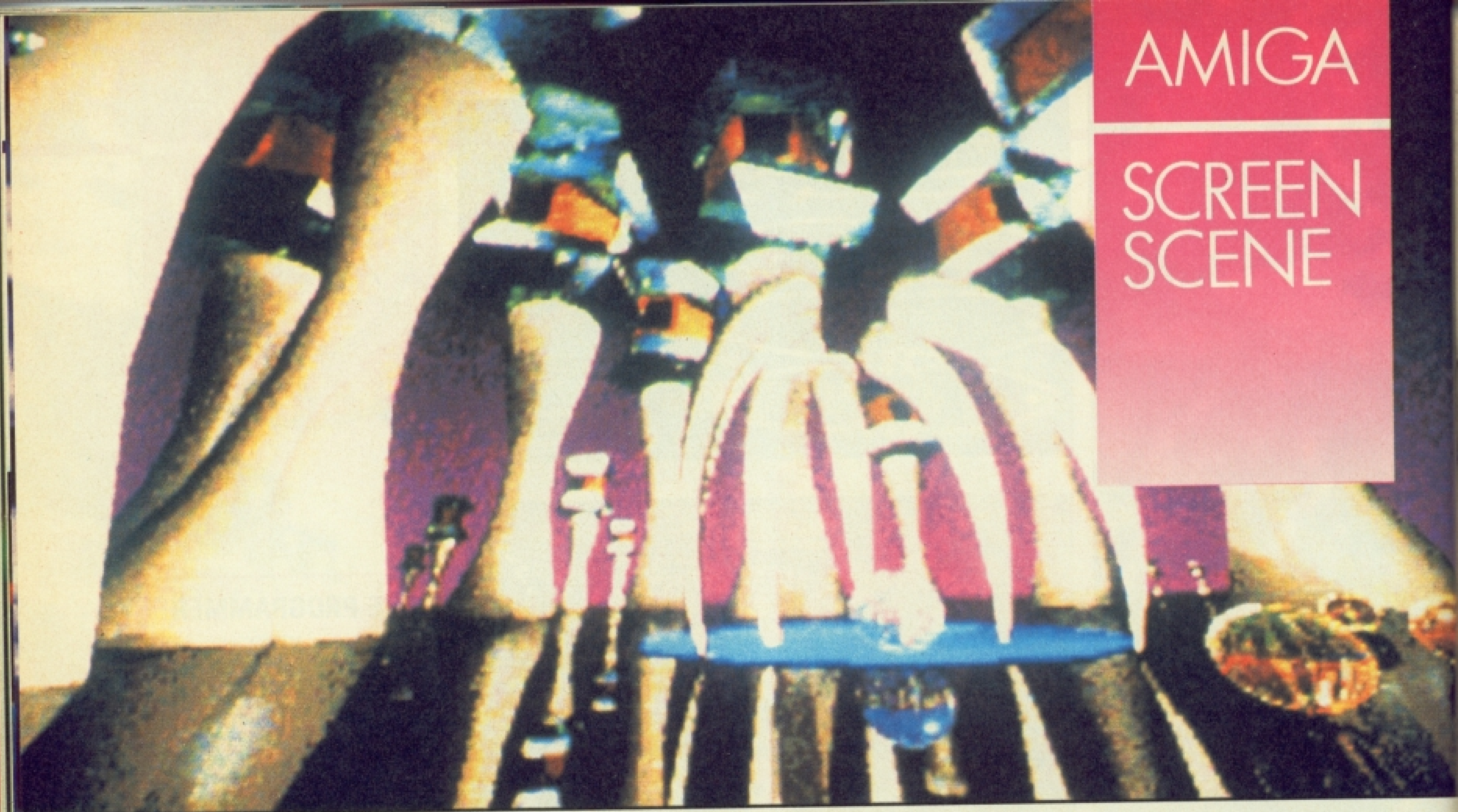
"I wanted to create a science fiction world with its own music, own poetry and own culture. This is, of course, a tall order for a computer game. It's a long journey to a true culture simulation, *Knights of the Crystallion* is, I hope, a few baby steps in the right direction."

OF THE
ON



Crystallion egg. To do this you need to become proficient in the use of the Deketa cards. Self dealing, these cards contain mysterious swirling patterns and constantly reshuffle themselves as you try to match the pairs. An old and simple game, but with these cards difficult. Mastering their puzzles gives you the power to teleport out of the Tsimit with any Crystals you've found.

On the later levels of the Tsimit

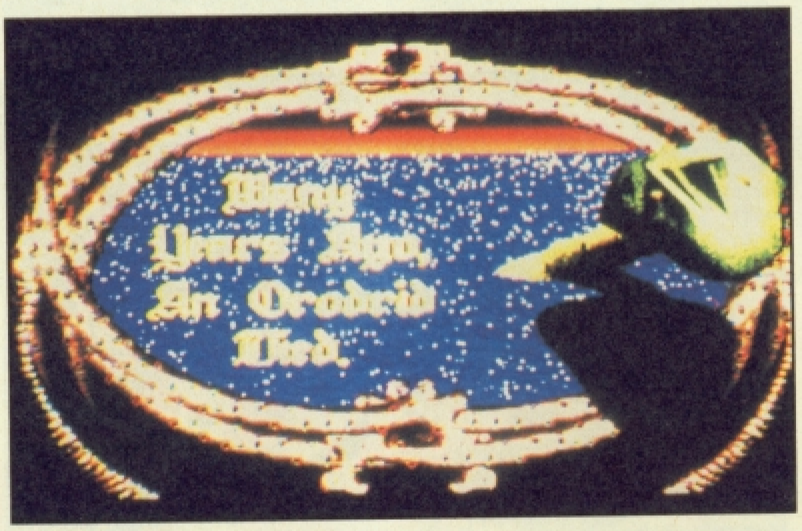


The entrance to the Tsimit

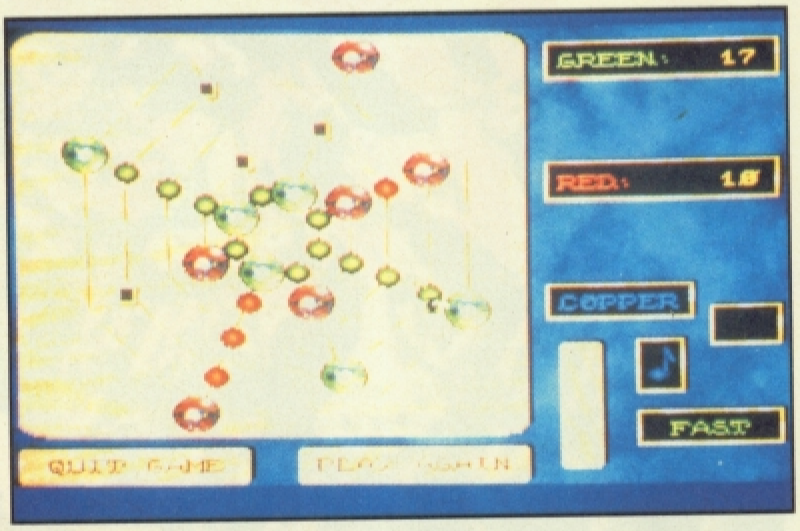
you have to beat the computer at Bosu, which is a strange game involving marbles, a wooden board and lots of planning. The objective is to capture as many intersections on the board as possible — it's a game within a game. Failing to beat the computer means you get sent back to the beginning. However you do get three attempts, and there's a tutor mode.

Another of the tasks is the Proda. In this you need to place pairs of crystals in the Proda room, which causes them to produce light beams. These beams need to connect with the manic Cripids (tube-like creatures), who amplify the beams so they recharge your suit of armour.

But the most complex part of the game is the marketplace, or Haresh. Here you set the family budgets, buy food, cloths, books and other materials essential for the family's survival. You must also set a price on your family's



Once upon a time



A game of Boso

produce, being careful not to undercut or overcharge other families. If you feel really daring, money can be invested in expeditions to find other communities. Success in this means new trade routes and a cash bonus for the family.

From time to time you need to donate money to the Tsimit. If you don't give enough cash you'll be banned from entry. Not a wise move considering most of the game centres around that location.

Inside the Tsimit the passages twist in every direction, with some of the screens in almost complete darkness. Apart from your protective suit you're also armed with deadly plasma bolts. Providing you've been successful in the Deketa the Crystallion appears from time to time showing you which path to take.

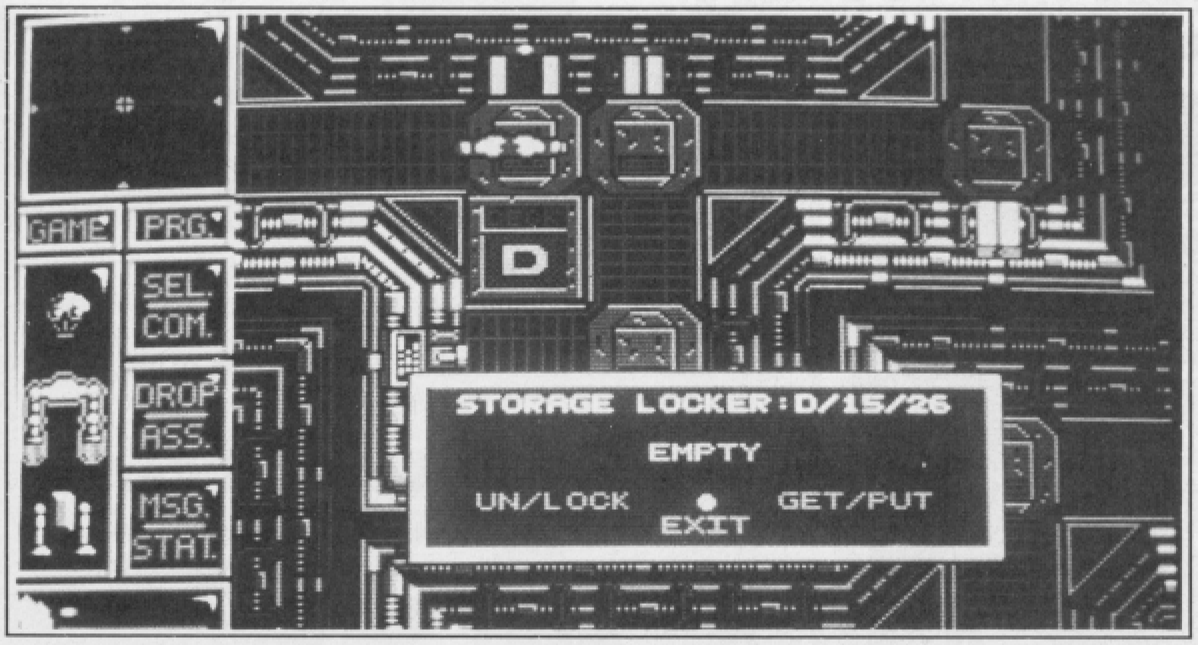
I don't think a game has made such an impression on me before. The graphics and the ideas behind them are really amazing. A combination of digitised backdrops, and carefully drawn hi-res pictures have to be seen moving to be appreciated. Musically *KOTC* is something else. Programmer Bill Williams (ex-Cinemaware) has done nothing short of creating a new music style that's so weird, distinctive and well-produced that the game seems to draw most of its feel from it. It's so good in fact that US Gold have included it on an audio cassette in the packaging.

Knights Of The Crystallion is an experience in itself. A not to be missed game which was designed just for the Amiga, and gives more than a whiff of what the machine is truly capable of.

Mark Patterson

SOUND	**97%**
GRAPHICS	**92%**
LASTABILITY	**96%**
PLAYABILITY	**94%**

95%



Hide and seek.

FIRST CONTACT

Did you know that in a few short millenia we will be prey to a mysterious alien race? Didn't think so. Although this time the fate of our planet lies not in the hands of one man, but three droids. And of course it's you who controls them.

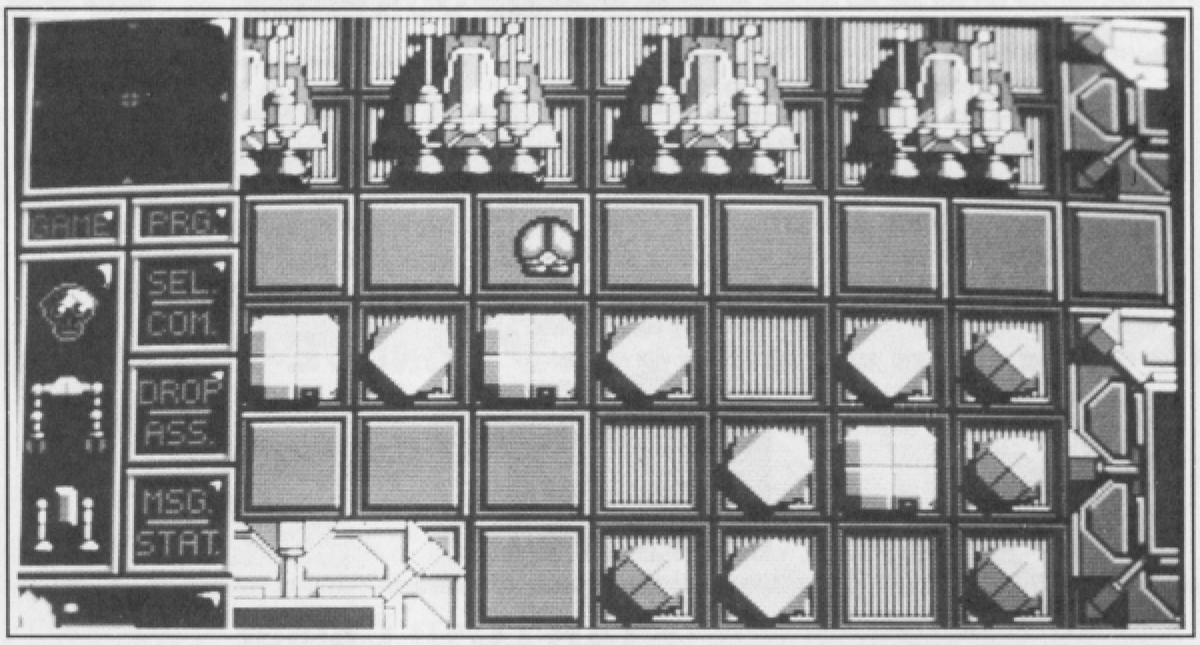
First Contact is a strange mixture of arcade, strategy and programming, Arcade in that you control the droids which infest an alien space vessel. Strategy in that you work out the best way to defeat the aliens. And the programming comes in when you write short routines for your robots.

The space vessel in question is divided up into four distinct levels, each accessible through a system of teleporters. Although your aim is to rid the space station of aliens, you need to repair the damage they leave behind them. Patching up damaged computers and equipment is easy enough, but as the game progresses more and more aliens appear. Even though they're unarmed they'll reduce your energy just by touching a droid.

It's easy to locate the recharge points, computers and other useful objects; but keeping track of the droids isn't so simple. You can only direct one droid at a time, so should two be attacked you're really in trouble.

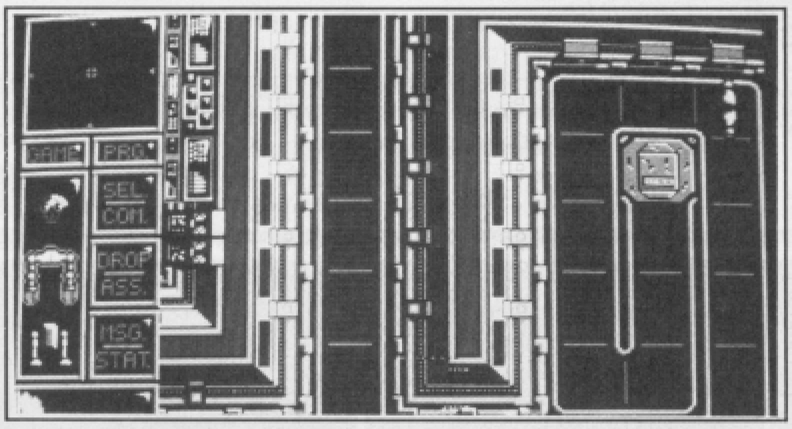
I didn't like this game at first, but after an hour I was hooked. Although *First Contact* does look like an arcade game it requires a lot more time and brainpower than your average defeat-the-aliens romp.

The droid zone.



It's worth getting into if you fancy exercising your brain as well as your trigger finger.

Mark Patterson



The final frontier.

Rainbird
Price: £24.99

SOUND	**78%**
GRAPHICS	**73%**
PLAYABILITY	**77%**
LASTABILITY	**81%**

80%

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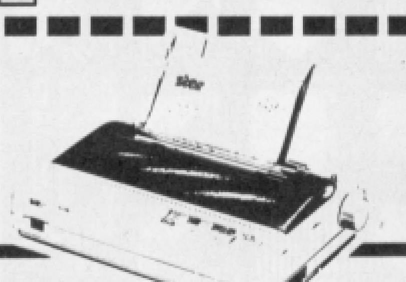
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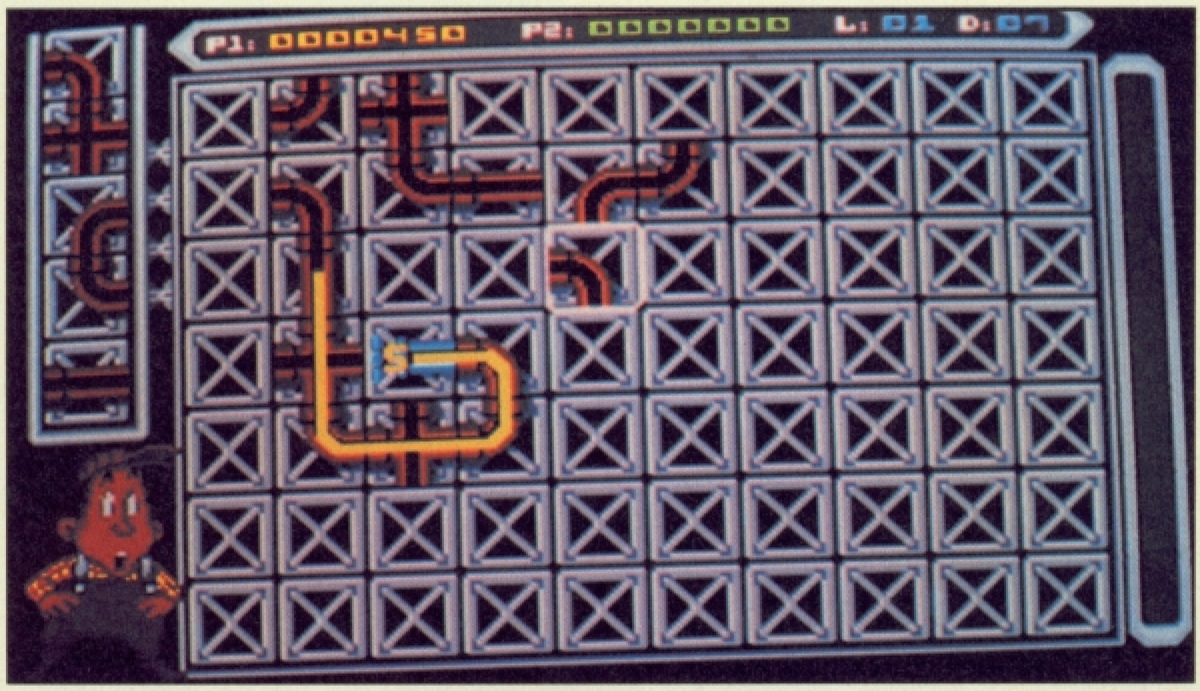
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Make that connection.

PIPE MANIA

CU SCREEN STAR

In a nutshell, *Pipe Mania* has bad graphics, bad sound and hardly any variation in its very simple gameplay — yet I love it! *Pipe Mania* works along the same theory that keeps *Pacman* and *Space Invaders* popular. A game doesn't have to have *Galaxy Force* graphics and an *Afterburner* soundtrack to be fun to play and addictive.

Aesthetically, *Pipe Mania* has very little to offer. The game is based around a grid, the main graphics being composed from the dozen or so different pieces of pipe that are placed within the squares on the grid.

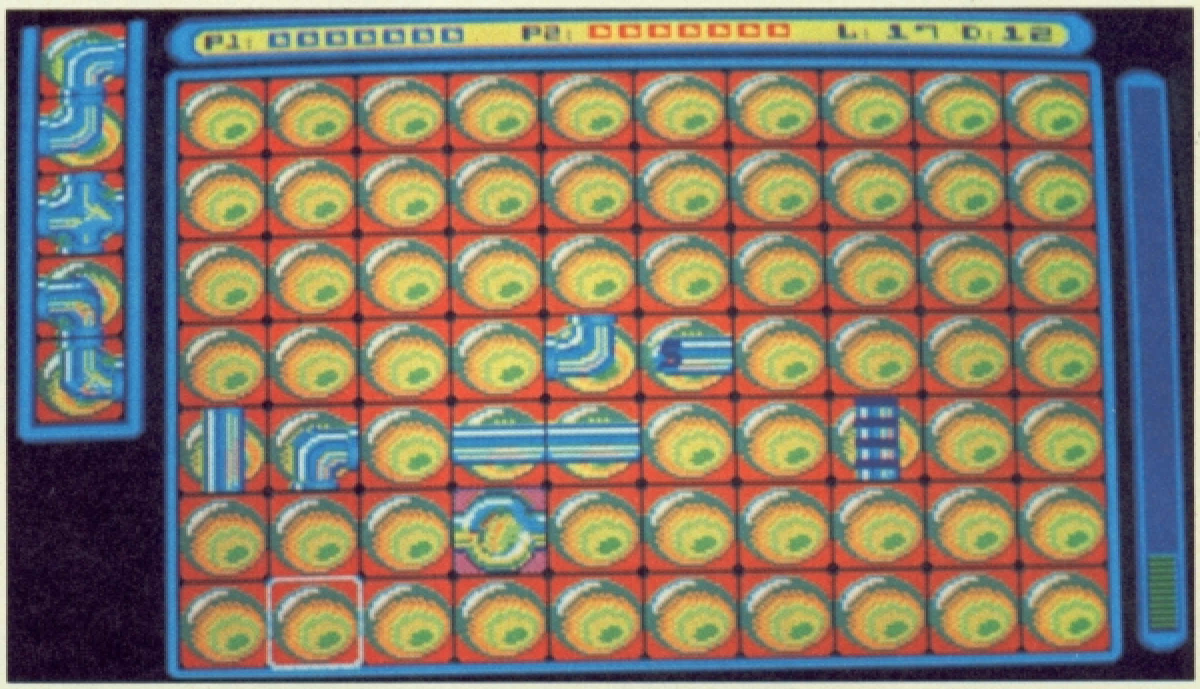
The idea behind the game is simple. You, the plumber, within the set time limit, have to rig up a pipe to a particular length. Simple, is it not?

The only real problem is that you can only take the bit of piping at the bottom of your bag, and that's rarely the one you want. What you then do with that piece is your own business. You can lay it down elsewhere and try and link it up to something, or just drop it and pick up the next piece. This second method isn't advised: it costs valuable points to buy bits of piping, so it's best to have a pretty good idea in your head as to how the pipe will run.

When the painfully short time limit runs out and you don't have enough bits of pipe laid down the water starts to flow, very very slowly. You can still lay down pipe, but don't take too long over it as the water will speed up quickly.

And that's about the size of it. Technically there isn't much of a game in there; but I can see this easily outlasting many of the flashiest arcade conversions. It's just so addictive you won't have time to catch your breath.

Tony Dillon

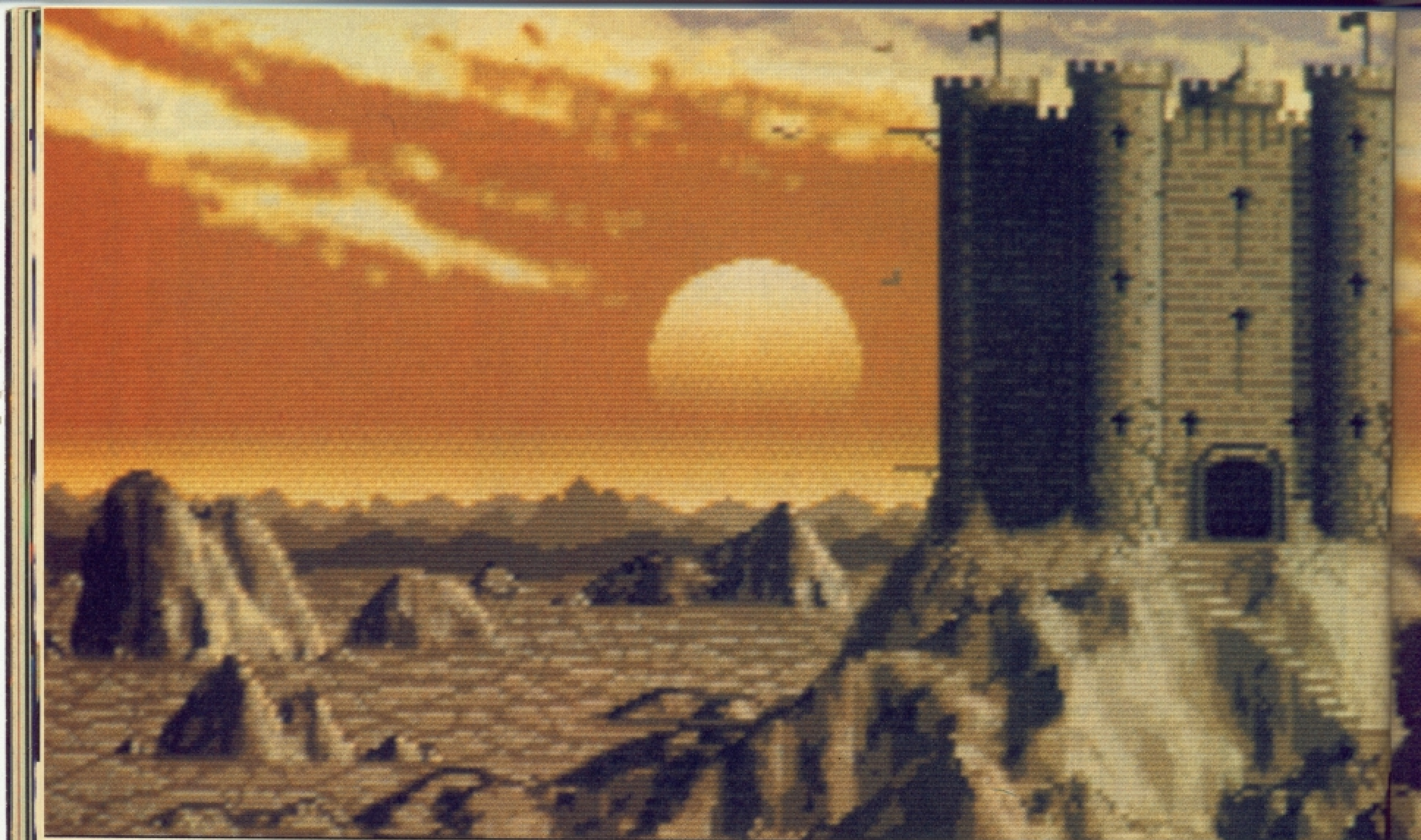


Plumbs the depths graphically, but Pipe Mania has brilliant gameplay.

Empire
Price: £24.99

SOUND	65%
GRAPHICS	64%
PLAYABILITY	91%
LASTABILITY	90%

83%



DRAGONS BR

Should you go down to the woods today you're liable to be incinerated by a dragon owned by a Dark Lord who's out to find the secret of immortality. And these are ruthless wicked lords. If they're not spending their time breeding dragons or burning down chunks of forest, they're trying to give the townsfolk boils.

The secret of immortality is situated at the top of the mountain in the centre of the game map, and it's only accessible with a magic talisman. This in turn is divided up into three pieces and secreted around the land.

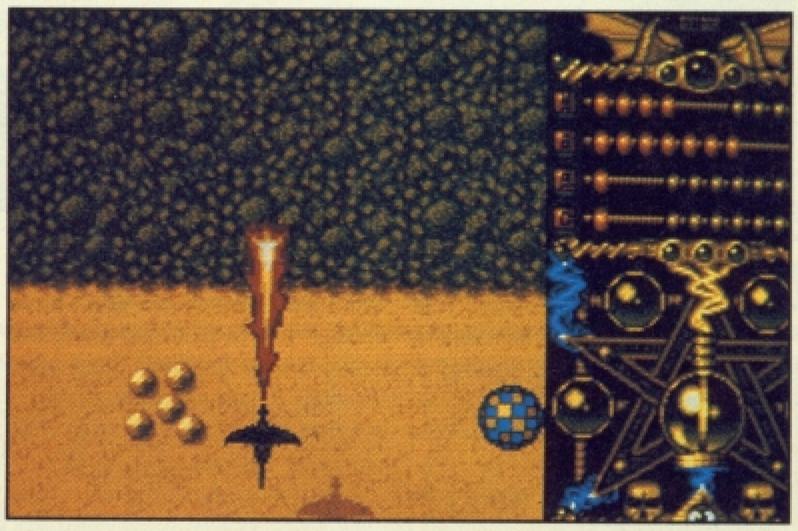
Rather than play a do-gooder you take the part of one of the oppressive lords. There's no difference between them, bar physical features and castles; so there's no advantage in playing any particular one. With this in mind I was transformed into six-and-a-half foot of green scaly flesh, the proud owner of a castle overlooking a sulphurous desert.

Setting about my first day of business as a 'bad guy', with the aid of my pet lizard I successfully wiped out a third of the population of the village of Xain (a small, Croydonish backwater which deserved no better). Following up that daring move I moved a dragon egg to the hatchery (yes, I wanted an army). After purchasing some noxious chemicals from a travelling salesman I entered the alchemy room and found the essential spell book.

Spell ingredients fall into two main categories: directors and affecters. A director determines the target and the affecter decides the affect. All the ingredients perform different tasks. The whole



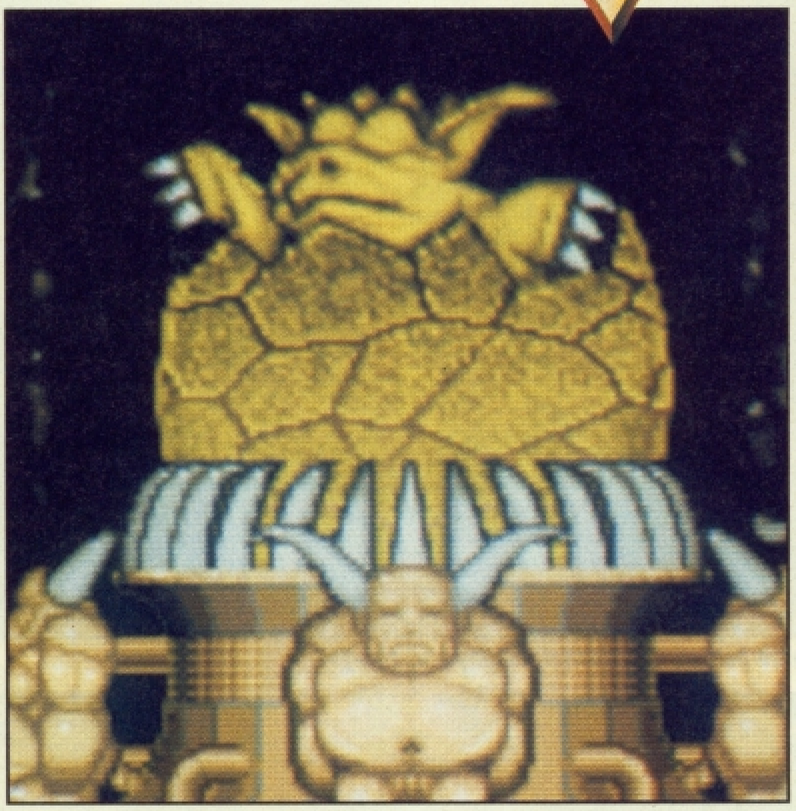
Bombs away.



Palace
Price: £29.99



Ahh, a widdle baby Dwagon.



REATH

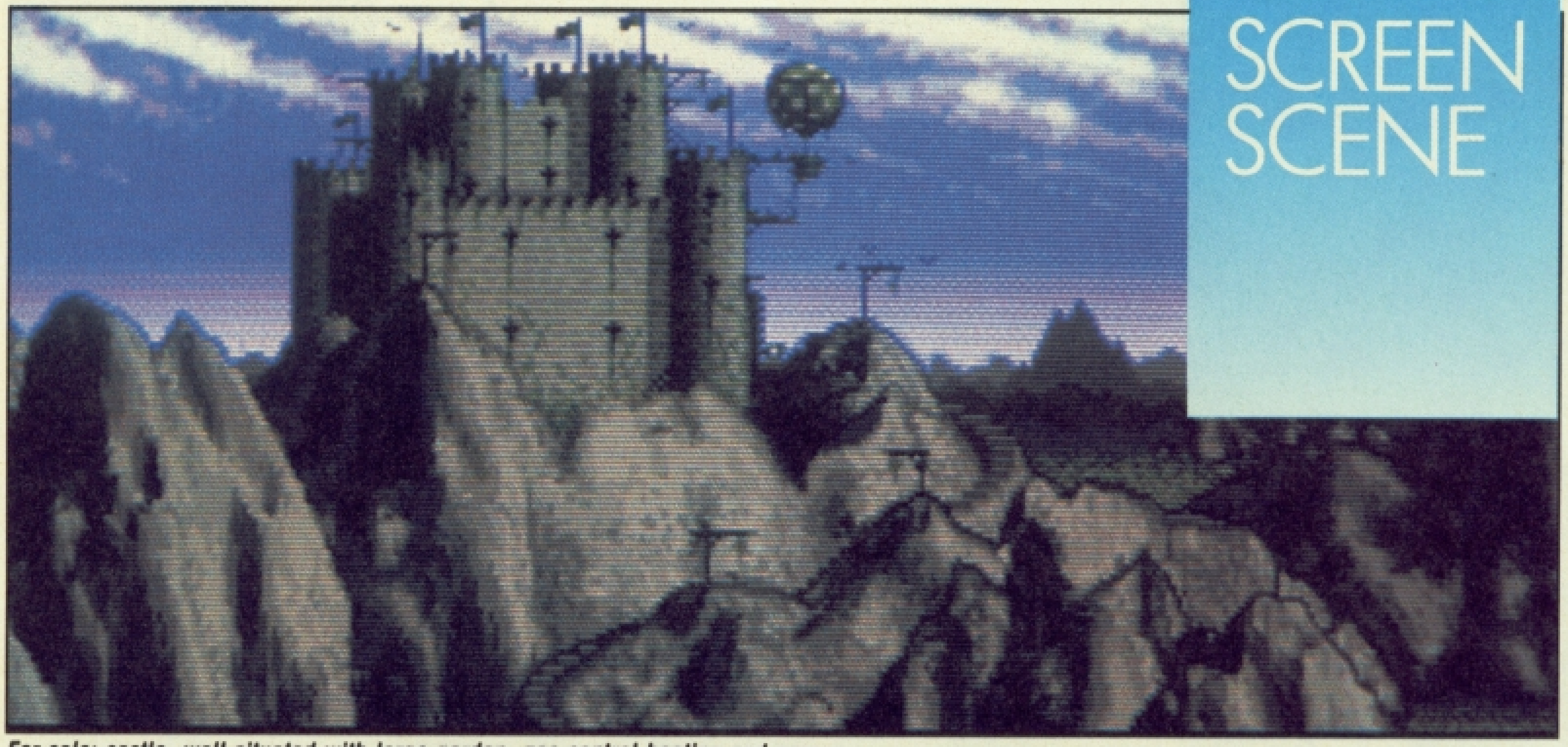
process is extremely complicated, with different applications, heating, condensing and several tables in the manual which need to be chewed over.

Several backfires later and I came up with a potion designed to change my dragon into a sleek killing machine. And transformed it was, super strong and super fit. Unfortunately I also managed to completely erase what intelligence he had, so the next half hour was spent working on a spell that would let him remember his ABC.

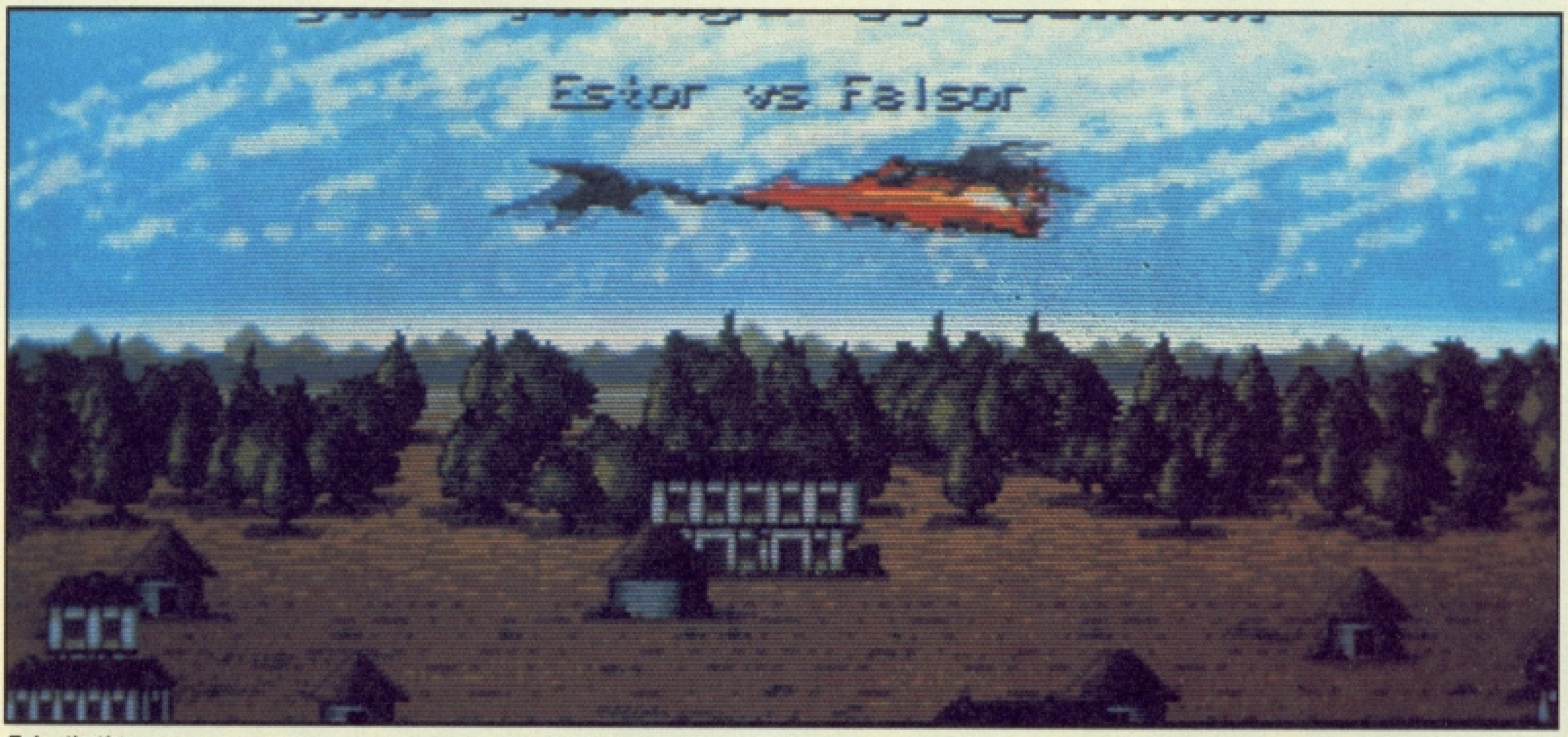
It took three months for my new dragon to hatch, and respectfully I named him Mike after the Ed and, thanks to the wonders of alchemy, I mutated him into a weedy shrimp

Alas, poor Felsor.





For sale: castle, well situated with large garden, gas central heating and garage.



Take that!

(the dragon, not the Ed) who was no good to anybody.

Everything went downhill from there, and pretty soon I'd run out of cash, and magic ingredients, and dragons. In fact my performance was so poor I was told it was game over time. There you go, I was never cut out for this overlord lark.

Dragons Breath is a complex game. Throughout the game all the villages and towns are constantly at war with each other, while you conquer a few yourself. As some get wiped out, new villages appear, so the map is permanently changing. Another well constructed feature is the spells. An almost infinite combination are made available to you, and the ability to test them out on villages helps no end.

Predominantly an icon controlled strategy, the game has a feature which allows you to master your dragons when you go on raids. This opens out to a *Dragon Spirit* style arcade game, which I must say is pretty tasty. Several tunes and weird effects match the excellent graphics, giving a great overall feel and depth to the game.

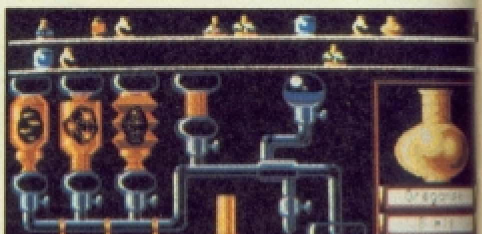
Dragons Breath is excellent, perfect for people who enjoy nothing more than indulging in a spot of casual genocide.

Mark Patterson

SOUND	**89%**
GRAPHICS	**88%**
LASTABILITY	**93%**
PLAYABILITY	**90%**

91%

Hubble bubble.



Under the magnifying glass.



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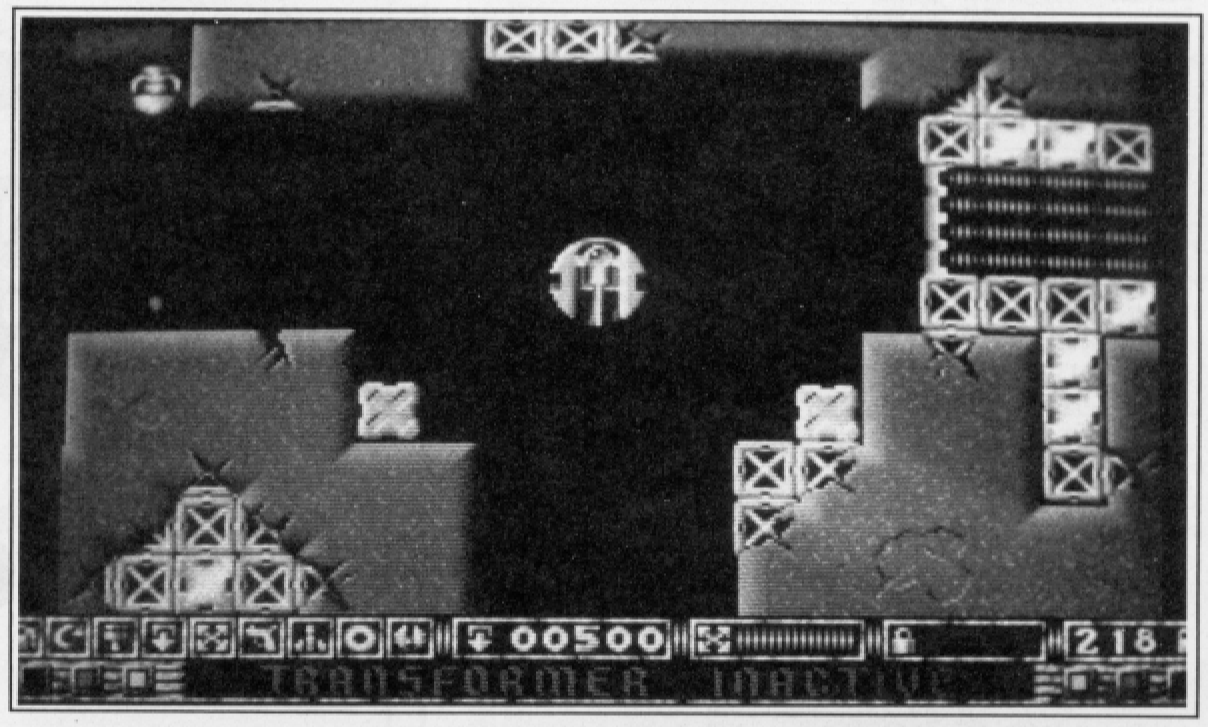
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ROTOR

In, the future the welfare state is a thing of the past, with unemployment running low and luxury lifestyles thin on the ground. Two social classes exist: the workers and the Roto-Raiders.

The job of the Roto-Raiders is to maintain an infiltration force behind enemy lines and make use of enemy resources. All of which is a pretty long-winded excuse for playing *Thrust*.

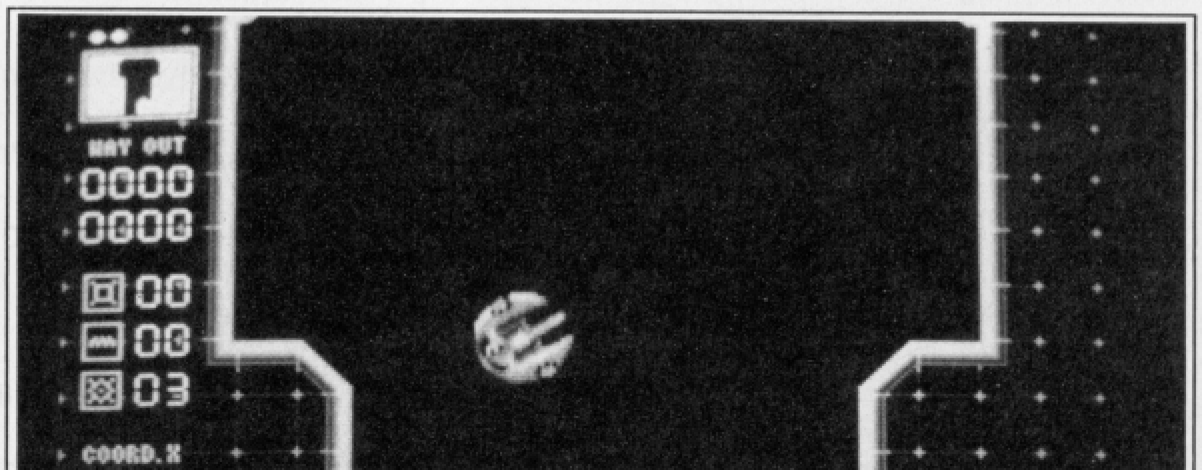
As a trainee you must prove your ability in the manoeuvre and combat simulators. Once you have done this you will be given a password to allow you to enter the battle section. Each battle class consists of three levels of varying size and you must earn enough prestige units before being allowed into the next battle class. You earn units by shooting enemy emplacements and containers. Some containers yield pearls which can be used to buy add-ons for your ship.



If, like me, you're one of those people who loved *Thrust* on the 64 then *Rotor* undoubtedly has some appeal — though its hardly the first clone to appear for the Amiga.

An excellent control system (entirely on the joystick) allows the player to get straight into the game.

More of the games features are revealed as you progress preventing the game from becoming boring. Tie the computer down because the game has a high frustration factor, when you've built up a high score one crash can lose the lot.



The graphics are fairly simple but ideal for their purposes. Each battle class has different backdrops (except for enemies) which helps to keep things interesting.

All the shoot-em-up sounds you might expect are present in more than ample supply. *Rotor* also includes a veritable symphony of nice music.

Rotor is well presented, and has a high level of addictiveness. It doesn't offer much that's new, but I have a weakness for this kind of game. You should get a copy if you share my feelings.

Mark Mainwood

Arcana
Price: £19.99

SOUND	**75%**
GRAPHICS	**79%**
PLAYABILITY	**82%**
LASTABILITY	**80%**

78%



A rather unusual order.

TYPHOON THOMPSON

This a cute, funny, sickeningly addictive, all round nice game. Winner of many accolades, the ST version couldn't put a foot wrong. *Typhoon Thompson* and the Amiga will surely go the same way.

The opening sequence shows Thompson being dumped unceremoniously out of a space craft and onto a Jet-Sled. His mission is to find a shipwrecked child. From out of nowhere two mysterious spirit guardians appear, give him a mysterious power and a few orders then vanish.

The object of the game is to collect four items from the Sprite Guardians who will then help you to recover the lost child. But first you have to find a dagger which is stored inside the white treasury dome. Naturally there's a catch. Each of the surrounding islands contains Sea Sprites and their outlandish craft. Before the dagger can be removed from the dome these nasties need to be dealt with. Removing the Sprites from the islands is easy enough, just let loose a laser salvo to shake them up. When their craft start buzzing around it's just a matter of picking them off. But that's not quite the end of it.

Once a Sprite's ship's been obliterated the creatures lie bobbing around in the ocean. Then it's just a matter cf gathering the Sprites up into a sack before they regain consciousness. After each one has been collected a rather annoyed little creature emerges from the treasury dome, jumps around, goes back inside and gives up the object he's guarding.

Proably the most instantly irritating thing about *Typhoon Thompson* is the way the Jet-Sled is controlled. Mouse only, it requires a combination of left/right jabs, buttons and lots of concentration. It's one of those skills which develop slowly, but it will take a long time to master it.

Typhoon Thompson features several short sequences outlining the plot of the game, as well as a dazzling amount of different movements executed by the Jet-Sled and its pilot. Some bleating sound effects are mingled with some that are slightly more pleasant. My only worry concerns the lastability of the game. I'd almost completed the third level after only a couple of hours, and I have a sneaky suspicion that there are only five in total.

Life jackets aside, *Typhoon Thompson* is a great little game that deserves all the credit it gets.

Mark Patterson



Jet sled ahoy.

Domark
Broderbund
Price: £19.99

CU SCREEN STAR

SOUND	75%
GRAPHICS	82%
PLAYABILITY	89%
LASTABILITY	82%

86%



Floating down from Ho Chi Minh.

My only experience of Vietnam to date has been 'Platoon' 'Tour of Duty' and a crash course in the ruder parts of the lingo from my good mate Lam. I don't know much else, except that Americans can't seem to make up their minds whether they're anguished about loosing the war or guilty about entering it.

Lost Patrol follows the story of platoon sergeant Weaver and his six men, all of whom have survived a helicopter crash behind

THE







Above — Truly blasted. It's time to listen to Purple Haze

Left — Wading through the MeKong Delta. The use of stills is nice.

Right — It's a rough, tough war, and there's a time to talk or die!

Below — Ambushes are hell. Sit low, dig in, cock your gun and fire.

Ocean
Price: £24.99



enemy lines. Ocean's game has a cast of imaginary characters and a plot about as convincing as a 'Police Academy' film.

Resources are limited. You have a dozen or so grenades, a couple of hundred rounds of ammo, and hardly any food. To make things worse you need to guide the platoon through fifty-eight miles of Vietcong territory in order to reach a friendly base. Your course is plotted on a rather simple map. A detailed report on the surrounding area can be gained by sending out a scout, although he risks bumping into Vietcong patrols.

Inevitably you and your merry men come under fire, causing the disk drive to whirr as it loads in an arcade sequence. You find yourself hidden behind a wall avoiding a hail of bullets, and every now and then, should you feel the need to, you pop up, fire off a few shots or lob a grenade or two then sink back under cover again.

The GIs in this game didn't have many scruples. When supplies are running short it pays to raid a village. Some are friendly but if you you are not sure interrogate its chief. You can be nice or you can be nasty, just talk, or hit the bloke hard. If you're not getting anywhere you can execute a villager. If you're in a really nasty mood, you can lay waste to the village. This highly tastless option is like something from 'Apocalypse Now' — but it hardly does wonders for your men's morale.

Although it jumps on the Cinemaware bandwagon, *Lost Patrol* misses the mark. As a compendium of sub games it works OK, but as a Vietnam war game it's hardly an education.

All the individual sections are good fun to play. The graphics are tidy but unfortunately aren't as impressive as the early demos led us to believe. A weak sounding, but catchy, semi-techno tune plays throughout, only interrupted by bursts of gunfire and the occasional scream.

Lost Patrol is not what I had originally expected. Instead of a really absorbing, well plotted strategy it's turned just a string of arcade sequences. Despite this disappointment *Lost Patrol* is a pretty good excuse for a romp through the Vietnamese countryside, and it does provide some genuine entertainment.

Mark Patterson

LOST PATROL



Tripping through the paddy fields.



Far from Hanoi.

SOUND	**78%**
GRAPHICS	**84%**
PLAYABILITY	**78%**
LASTABILITY	**86%**

83%

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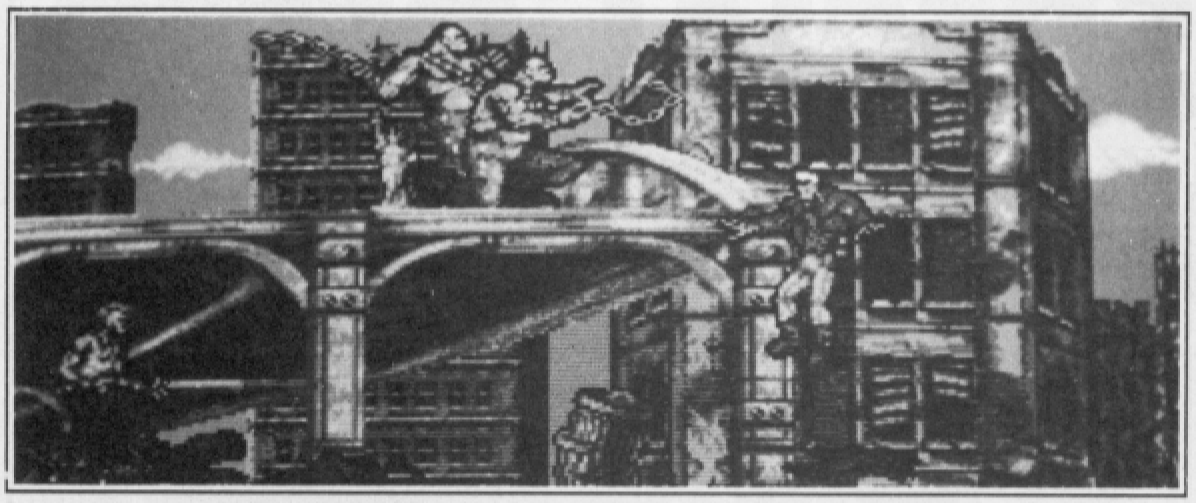
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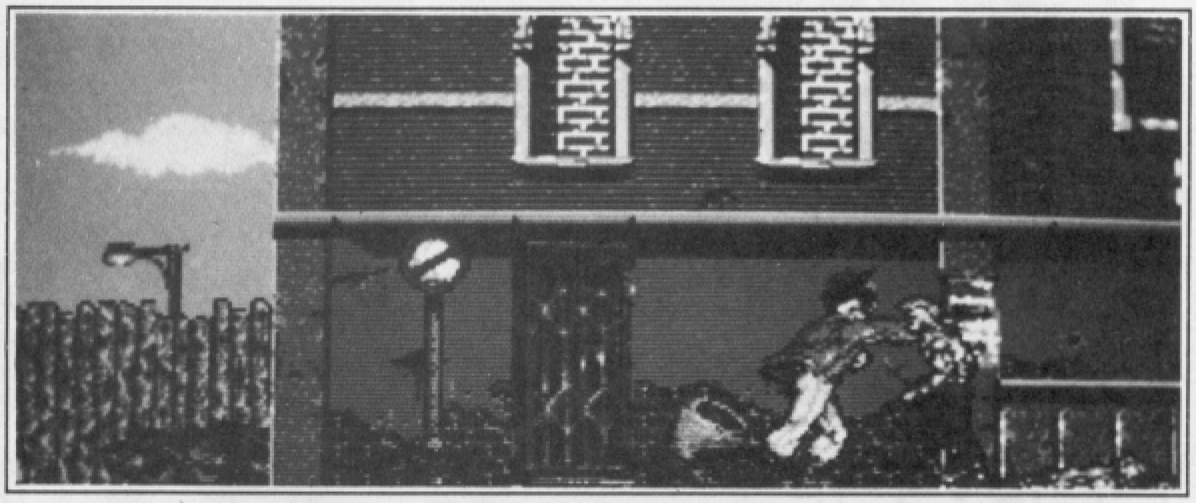
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ADVERTISEMENT INDEX



Rooftop pursuits.



AFTER THE WAR

This is the story of one man's fight against a cold and unfriendly civilisation. All traces of modern social etiquette and mental evolution have disappeared. The modern steel and cement jungles of the first world have become home to a barbaric and violent breed of street gangs and thugs. This is the world after a nuclear war, a world where no man is safe from his own brother.

Human beings are particularly versatile creatures, able to adapt easily to their chosen environment. All except one particular human, Jonathan Rogers, known to his friends as Jungle Rodgers. And who can blame him?

Jonathan doesn't want to stay in downtown Manhattan, since it's one of the worst hit cities after the war. His only escape route is via a launch pad way off to the right of the screen, where he can escape to the outer colonies and be free from all the hassle of existing in an average computer beat'em up.

Of course, to get to this nuclear free haven — a sort of Hackney-on-the-moon — he has to fight his way through the obligatory billions of screens scrolling from left to right, punching and kicking every living thing that comes into view. Just for a change, there are more things to kill than the usual collection of muscle-bound skinheads with chainsaws. There's the odd rabid dog or two racing around, not to mention the thousands of rats and weasels that race underfoot. True variety.

This sort of game has been done to death, and the real problem is that it just isn't getting any better. After seeing a dozen or so of these things, you begin to wonder if the term 'practice makes perfect' actually means anything. Only in a perfect world, it seems.

Gameplay is always an important factor, but maybe not to the programmers of this little baby. Ok, so using a key on the keyboard as a second fire button isn't unheard of, but it is usually the space bar, not something as fiddly to hit as the left Amiga key. It's this process of having to let go of the fire button and swinging wildly at the keyboard whilst trying to hold the joystick in a set position that really finishes off *After the War.* That plus the fact that the controls are amazingly unresponsive anyway. Come on, this is supposed to be an *action* game!

Visually this is very reminiscent of *Manhattan Dealers*. Large sprites are all very well, but animation is also a major part of making a game look good. Two frame animation does not give this game an arcade quality feel, and as for the short, almost violently abrupt spot effects, well, they don't really add any aural character to the game. In fact, *After the War* doesn't have any character.

Tony Dillon

Dynamic
Price: £19.95

SOUND	**61%**
GRAPHICS	**69%**
PLAYABILITY	**68%**
LASTABILITY	**65%**

63%

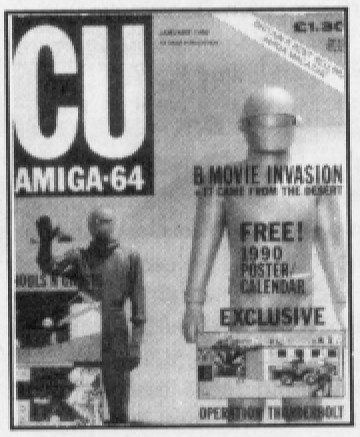
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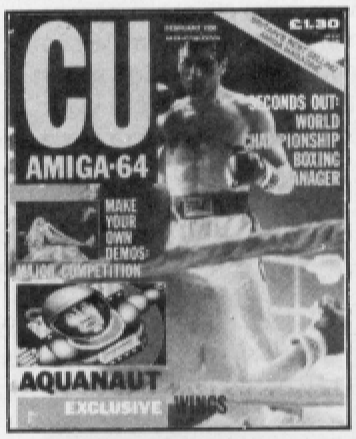












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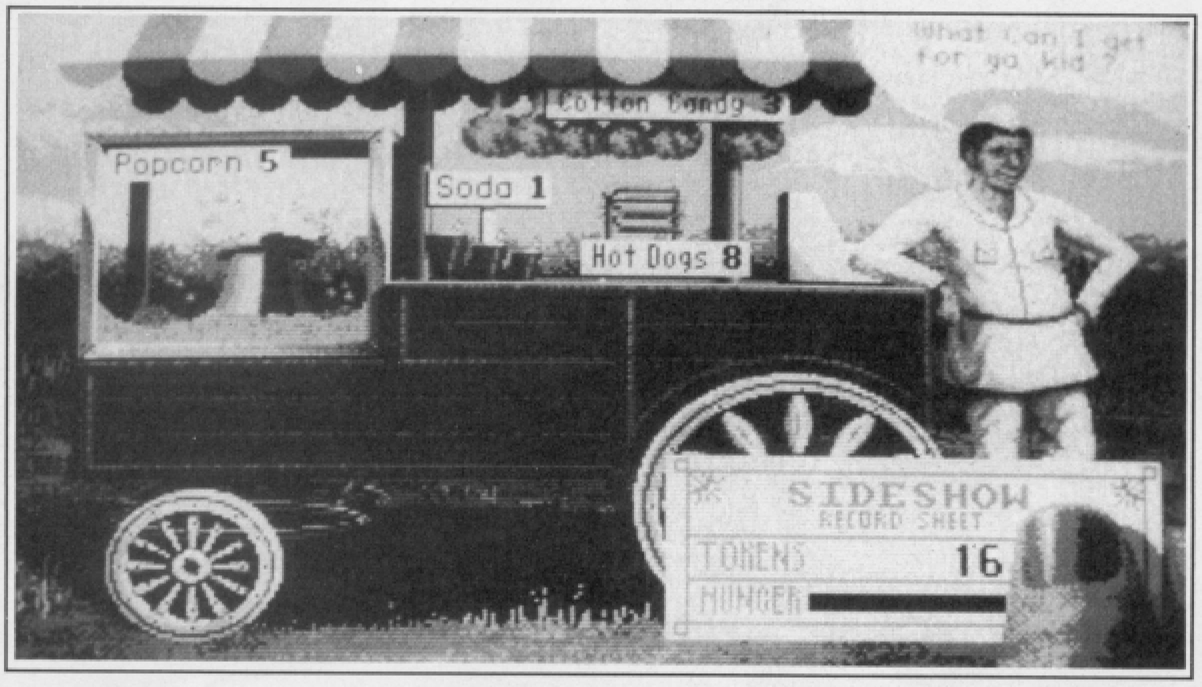
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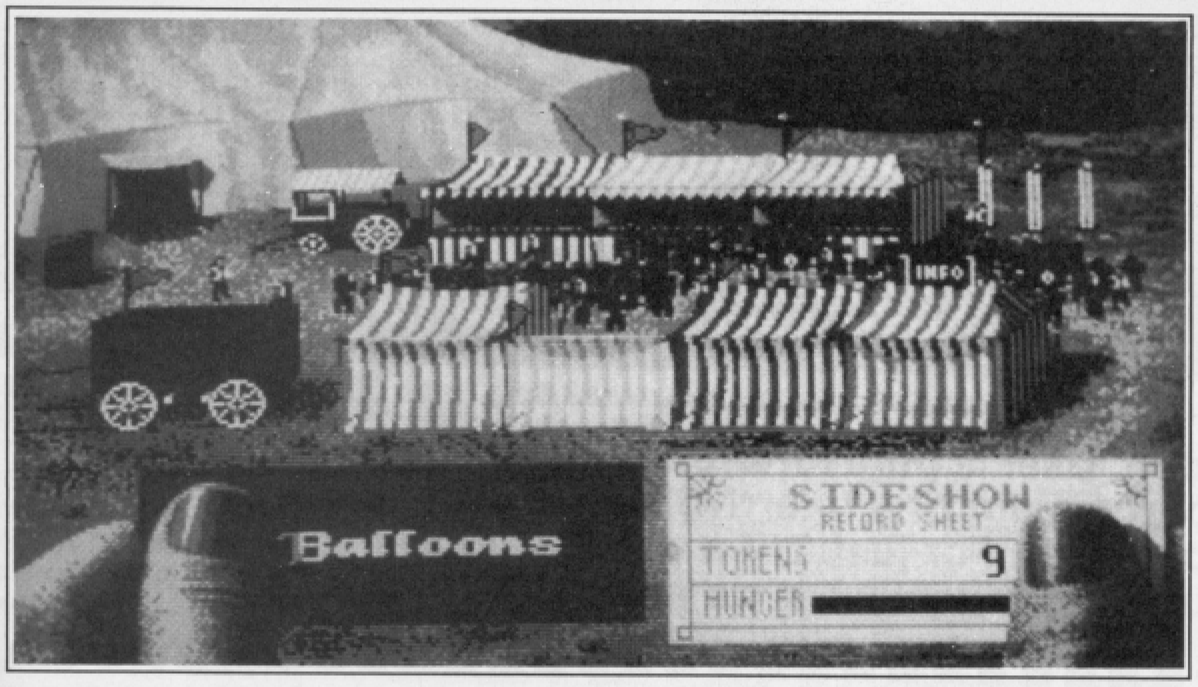
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Mmm! Some candyfloss, six hot dogs and two sodas please mister.

SIDESHOW



What next Mark?

Given the colour and variety found in circus acts it's hardly surprising their appeal as games is so strong. *Sideshow* is Actionware's latest release for the Amiga. All the fun of the fair is guaranteed as you wander round eight different acts and into the food stand.

Buy your tickets and choose your booth, though to start with you only have enough to play at *Balloons* or *Balls*. In the former you must find a hidden pattern behind the balloons, whilst the latter has you shooting green balls. If you do well in these you win enough tickets to visit the other sideshows which include knife throwing, a strength tester, a shooting range, a very strange clock shoot game, a dunk tank and the haunted hill.

All the games are played using either a mouse or a light gun and all require you to shoot at something. A really nice if fussy feature is that you can digitise a face and give it to the character in the dunk tank. Every game is very playable, mainly because of the presentation and its simplicity, but be warned, they can quickly become boring.

While all this is going on you get peckish and after a bit you have to visit the food stand. This is an annoying and frustrating phase of *Sidehow* that must be endured after playing a few booths.

Sideshow is graphically excellent. Large, well defined characters, excellent animation and presentation exist in all games. Colour is used to good effect and a huge variety of graphics help to keep the player interested.

The sound is of similar quality with plenty of music and digitised effects to tingle your lugs with.

Actionware have obviously put a lot of work into *Sideshow* but it is let down by the simplicity of the games and the pointless visits to the food stand.

Mark Mainwood

Actionware
Price: £24.95

SOUND	88%
GRAPHICS	90%
PLAYABILITY	64%
LASTABILITY	64%

71%



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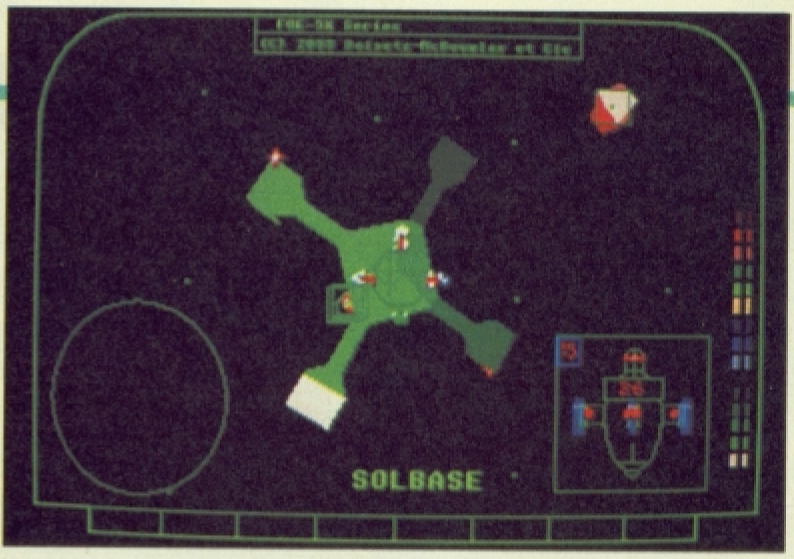
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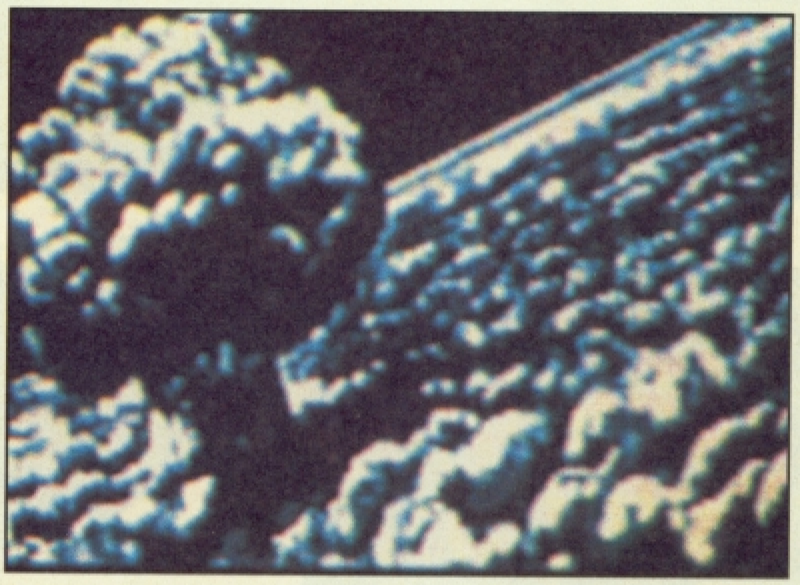
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WARHEAD



SCREEN STAR

If I told you that *Warhead* was a space bound strategy adventure with dozens of missions, you could be forgiven for saying you've seen it all before. If I then went on to tell you that the game is played from a first-person perspective from the cockpit of your spacecraft, with the outside world being represented, for the most part, by solid vector graphics, you'd be perfectly within your rights to slam the door in my face. If I then followed up with the *piéce de resistance* and told you that it offered realism to a degree that none of its predecessors had ever dreamed of reaching, you might just give it a chance.

Warhead is little short of amazing in all respects, from the ear-bending sound effects, right through to the tiny little rocket thrusts made by other ships. I'll explain . . .

The plot is very simple. You're a sort of space bound security guard, who has to venture out on missions over a period of time, with the ultimate aim of stopping a giant alien invasion upon our solar system. All the missions are linked by a main plot, with lots of little subplots, and one thing you must always remember is that your actions on the mission you are currently undertaking could have serious repercussions in the later stages.

Flying the ship is a lesson in astrophysics in itself. In space there is no gravity and no frictiŏn, so flying the craft is a little like playing *Thrust*, except without any gravity and in three dimensions. You only slow down or stop if you make yourself slow or stop. Once you've started travelling in a certain direction and speed, you keep to those figures until you change them. I won't lie, this method of control is very difficult indeed, and takes a lot of practice to get used to, but this doesn't even begin to harm the playability. Remember *Virus?*

The autopilots make life a bit easier for you. There are ten of them, each with a specific mundane function, from driving the ship very slowly to a designated point through to just pointing the ship in the right direction. Dull but necessary tasks. Everything in the game follows this turn and thrust rule, and the attention to detail is amazing, even something as small as a missile rotates and guns its little engines to change course. How many sleepless nights went into this little project I wonder?

However many it was, it paid off, just on the graphics. The game is nothing short of visually stunning. It isn't sprite based and it isn't solid vector based (I would use the term 'filled vector' but it seems to really annoy Glyn Williams, the programmer). Basically sprites are used where sprites look better than vectors and vice versa. All the ships are vector based so that they can move quickly and look good. Things like explosions and stars, however, don't really move that much, so sprites are used because, in the two instances here, they look better. Speaking of the starfield, unlike all other games I could mention. this starfield doesn't move at all, and why should it? After all, you are travelling negligible distances across the solar system. To give some feeling of movement to the game you can switch on 'movement dots' which act like the starfield in *Elite*, giving you some kind of clue as to which direction you're moving in.

Warhead also excels in the important playability category. There's at least thirty-nine missions, stacks of different outcomes, and many different ways of going about your tasks. The cast of characters, both bad and good, are topped off by a guy called the Beserker, who pops up throughout to give you as much grief as possible.

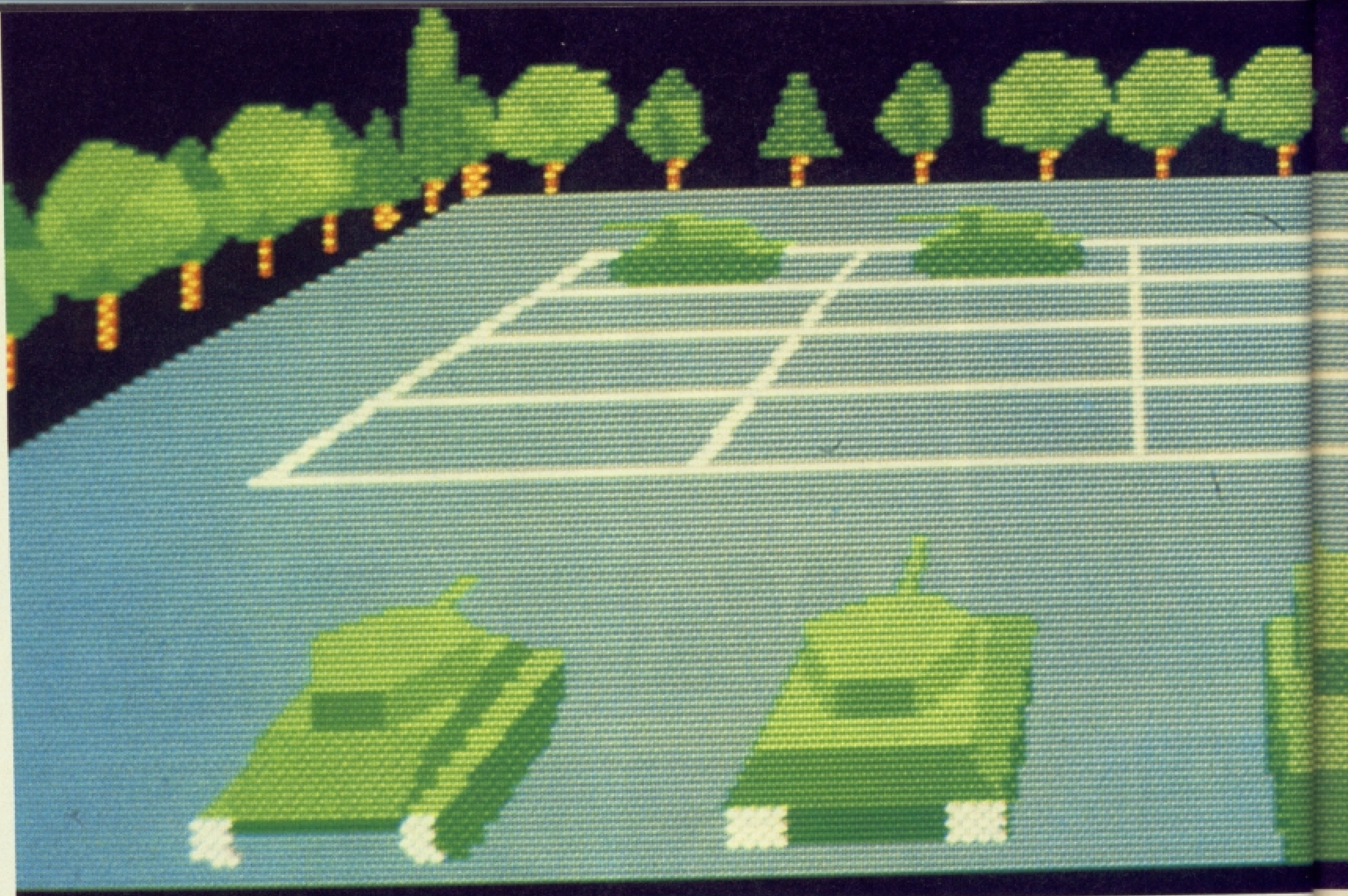
Fantastic is probably the best word to sum up *Warhead*. Mainly because it is.

Tony Dillon

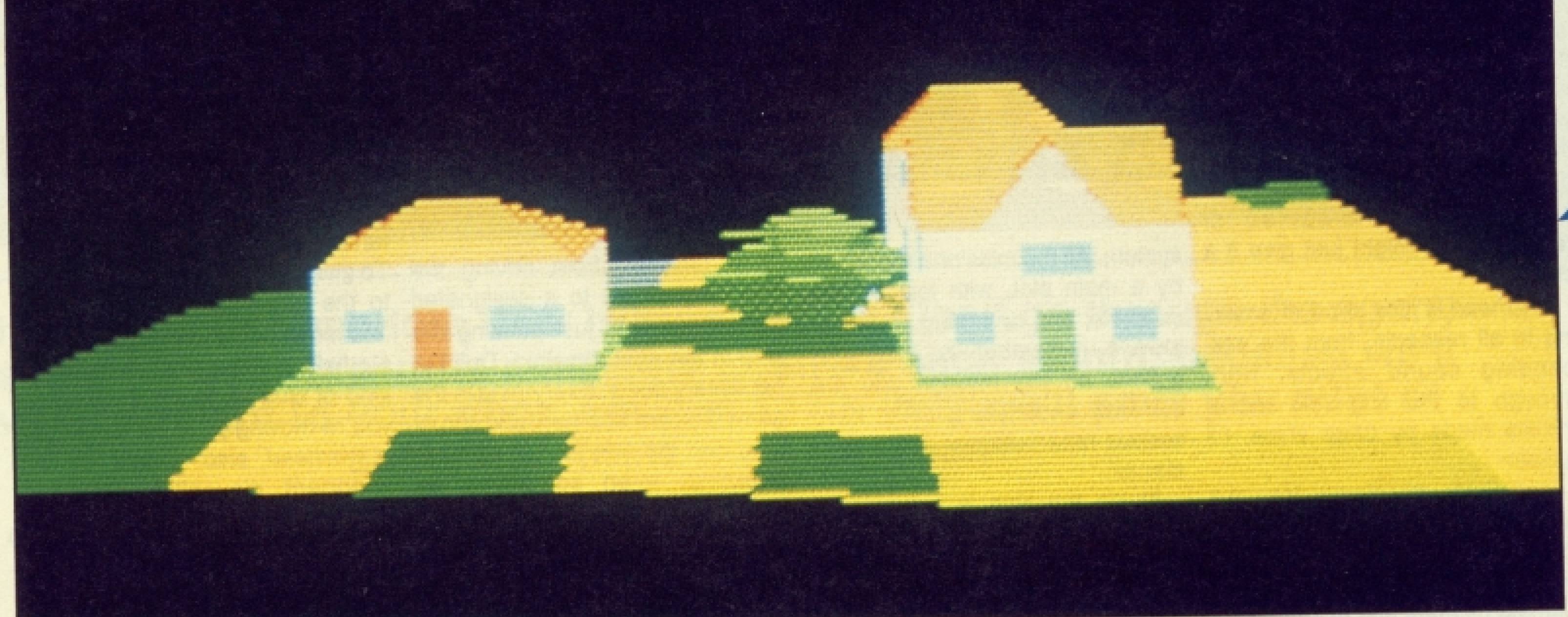
Activision
Price: £24.99

SOUND	**89%**
GRAPHICS	**95%**
PLAYABILITY	**93%**
LASTABILITY	**94%**

93%



Lined up for the parade.



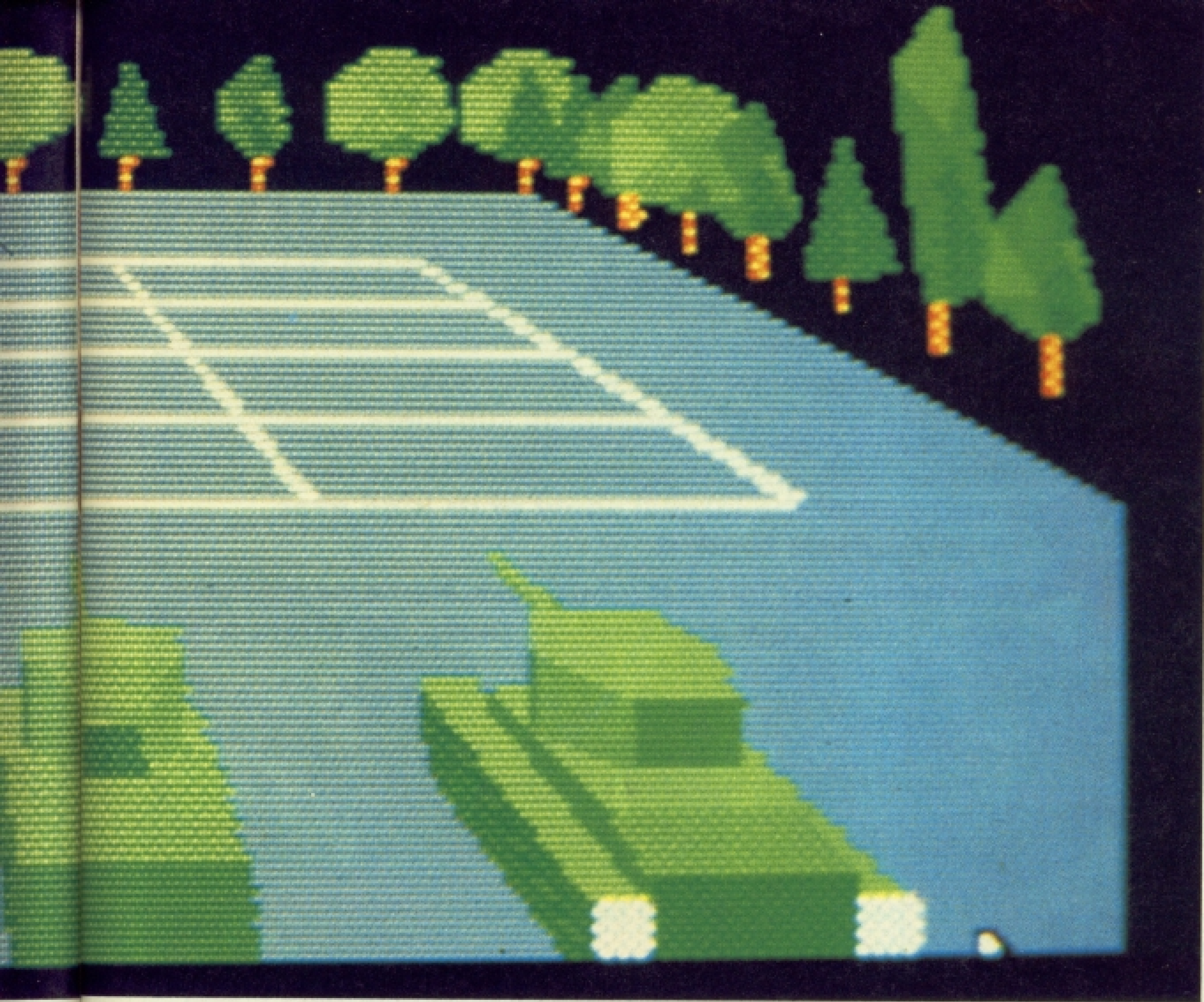
And here's the village hide out.

SCREEN STAR

Rainbow Arts
Price: £24.99

CONQUE

CU SCREEN STAR





Looks good doesn't it? Pretty Much like the Archimedes version, and it plays like it too. . .

Conqueror comes from the same team which produced *Virus* and that all-time classic, *Elite*. Even so, my first impressions weren't too good. Uncomplicated and overly user-friendly, I thought, but then I saw the impressive rotating tank on the option screen.

As in real life, tanks aren't easy to control. Those in *Conqueror* are no exception, requiring two pairs of hands or a computer controlled team mate. Use either two joysticks to control the right and left tracks, with the computer as your gunner, or drive the tank with one joystick with an automatic gunner, or vice versa.

Conqueror features three subgames: Arcade, Attrition and Strategy. Arcade is just a matter of racing round the landscape blowing away everything which has tracks. Attrition has you in command of a platoon of five tanks, one under your direct command, the rest taking orders, as you fight a growing enemy force.

Strategy is the most complicated game. You and your computer opponent are allocated 3000 points to spend on tanks, then they're placed on the battle field. The more enemy tanks you destroy the more points you earn, so if you're doing well you can virtually build a private army. Later on you get to use spotter planes and call in artillery fire to help slow the enemy down.

The battlefield is made up of a 3D patchwork of graphics, presenting a fast, colourful landscape, containing roads, rivers, houses and trees — and that's not forgetting enemy tanks. Occasional billows of smoke erupt from ruined buildings and burnt-out tanks which help to add realism.

The enemy tanks have two favourite strategies: they sneak up to you, let off a sly shot and run away, or perch on top of a hill and catch you unawares as you roll past. At times you have to run away fast — especially when faced by a tank which has been built like the side of a house. And the computer uses faster tanks.

There are three countries involved: Germany, Russia and America. The setting is around 1944, so the tanks aren't too modern, though the ten that feature are certainly individual. I opted for commanding a German King Tiger. It's big and powerfully armed.

Conqueror is a beautiful game with nicely-coloured graphics and nicely detailed sprites. The three games give you scope — from showing off to mounting a well-thought out campaign. Ultimately the computer always comes back harder, but it's nice to hit it for six in the early stage.

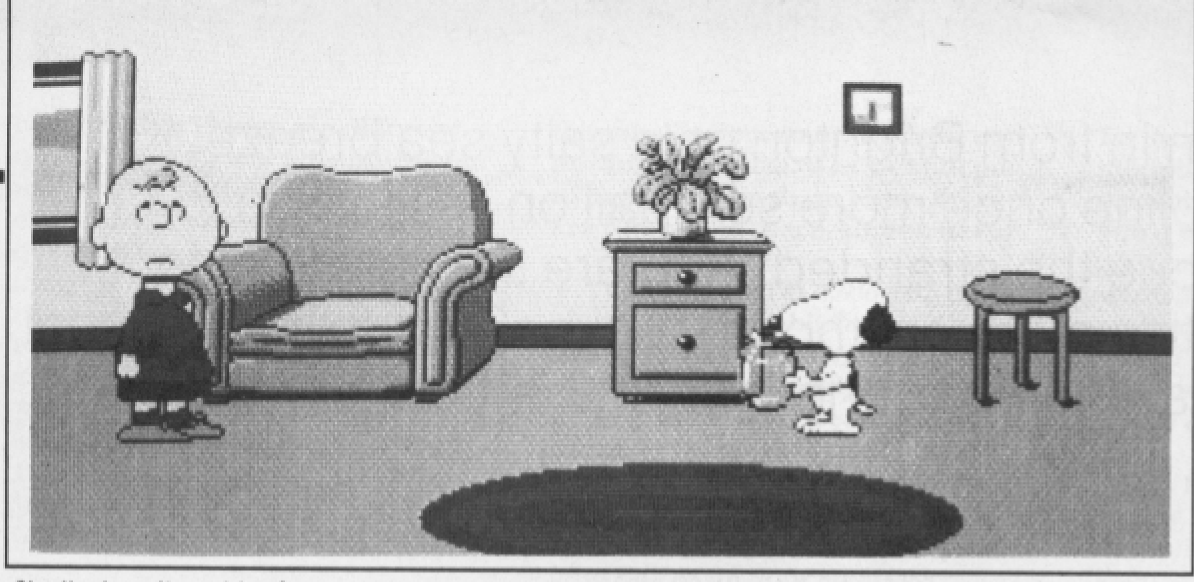
A perfect romp around Europe. Locked up in twenty tons of steel you're impervious to the cuisine, and most of the opposition. Definitely a tanking success.

Mark Patterson

UEROR

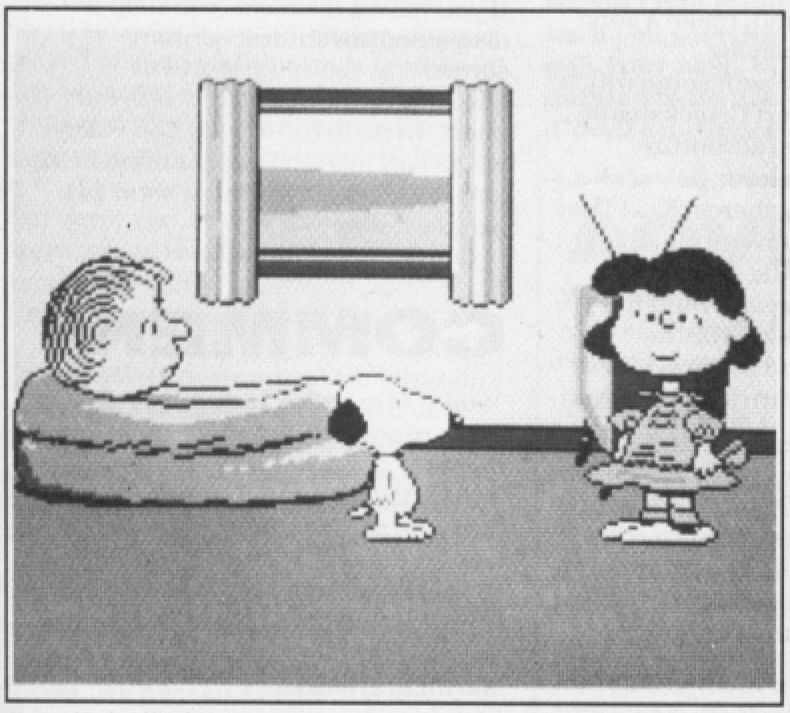
SOUND	78%
GRAPHICS	90%
LASTABILITY	92%
PLAYABILITY	90%

91%

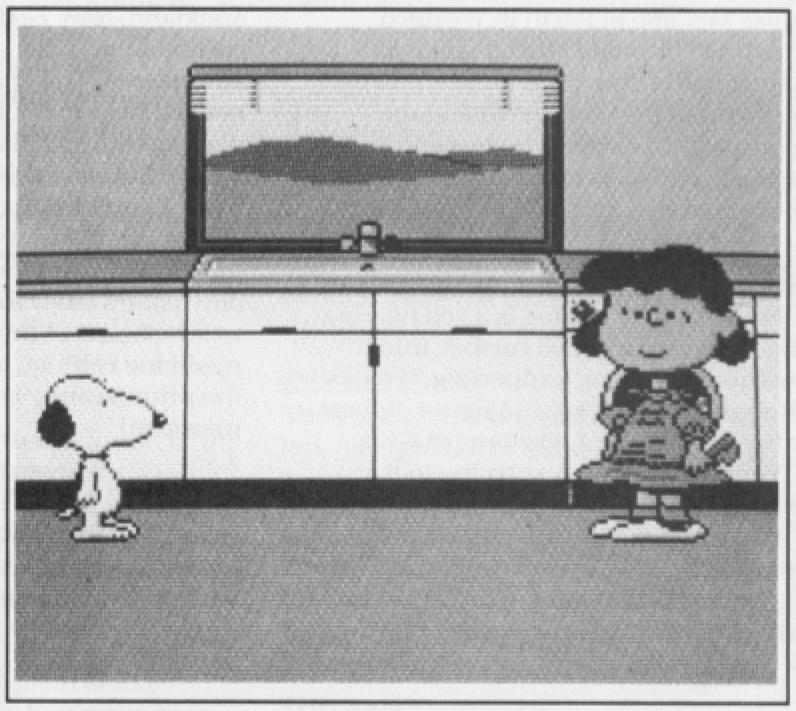


Charlie doesn't want to play

SNOOPY



Here she is, it's Lucy



Back in the land of grub

Believe it or not, Snoopy has been around for over thirty years, adorning countless books, TV channels, lunch boxes and just about anything else a humanised beagle can appear on (or in). Along with his co-stars from the cartoon show 'Peanuts', Snoopy has taken a break from the small screen to emerge as the Edge's latest release.

The game follows one of the favoured Peanuts plots; Linus (one of Snoopy's mates) has lost his security blanket. Without this he's a nervous wreck on the verge of wigging out completely. In the case of most dogs (Lassie, The Littlest Hobo, Benjy etc) they would bark, get someone to follow them, rescue a kidnap victim and then return home with the blanket to rapturous applause and a bowl of Pal. Snoopy on the other hand, swaggers around getting in the way and winding people up.

Finding Linus' blanket isn't as easy as it first appears. For a start you don't have any clue where it is. The only way to progress is by solving other problems and helping everybody else, such as filling Lucy's paddling pool, then dropping a frog into it. Not overly constructive, but fun all the same.

Snoopy continues in the same vein as The Edge's *Garfield* games, with some very neat cartoon style graphics. The major difference is in the playability. *Snoopy* is far easier to get into, though it's hardly the fastest game to have surfaced. *Snoopy* is a slow game, though it is meant to be taken at a leisurely pace.

Though not directed towards youngsters, this is the area where it will find most of its fans. Definitely not for lager louts or those who are partial to a quick game of *Alien Space Zombie Death.* Having said that *Snoopy*'s appeal is limited, and, with a small amount of brain work, fairly easy to solve.

Mark Patterson

The Edge
Price: £24.99

SOUND	75%
GRAPHICS	86%
PLAYABILITY	67%
LASTABILITY	63%

65%

blown in from Brighton on a salty sea breeze, KC's helpline once more sets sail on its voyage to rescue the stranded. And are they grateful for Keith's mercies, those stricken? By Jove! As usual they are, all bar one lone voice from Down Under.

SHARD OF INOVAR

The Oasis of Rest was the spot Philip Breslin reached in January, and it certainly lived up to its name! Philip found himself resting there, with very little else to do. M. Ferris of Gorton came to the rescue! "You need to open the game up a bit more," he suggested. So try this: KILL CHAGRAK, BREAK TELEVARK, PLACE SHARD IN INOVAR, INVOKE RITUAL OF RELEASE, PLACE INOVAR IN STONE.

UNINVITED

Ross McCabe of Perth in Western Australia, is being scared stiff by a ghost in the church grounds, and he feels none too comfortable in the company of a spider he has come across, either. Is anyone able to offer a boost to his courage?

JOURNEY

"I think that the mine is a red herring, because I proceeded further into it without anything happening," writes Robert Schurhuber of Vienna. Robert also has words of wisdom for Greg Trenowden, who was trying to learn elvish when we last heard from him. "You must say B'RAN AFRITH to speak to the elf."

Robert is in the town of Zar, in the third quest, and now needs help himself. No matter which ship he takes, he gets attacked. "I think I must find out the name of another captain in town, but where?"

LEGEND OF THE SWORD

Klaus Conrad is making sluggish progress in this game, on account of the mud! How do you kill the mud monsters? And where is the High Lord's skull?

MANIAC MANSION

Glen and Trevor Allison from Auckland, New Zealand, make a good combination when playing adventures. They hae sent some much needed help for Robert Cruickshank, playing Ultima III (see adventure clues). But now this clever pair seek a pair of combinations themselves! They would like to know the combinations for the safe, and for the door to the downstairs laboratory. Oh, and the whereabouts of the keys for the medicine cabinet, and the drawers in the photography room, just for good measure!

ZAK McKRAKEN

Here's Matthew Brandon from Cheltenham, Australia, with the lowdown on Martian locksmiths. "The statement made by the girl is all but meaningless. All it means is that the large gold key has crumbled, and you cannot open the pyramid door with it. Try waiting until Zak's on Mars, and then get him to use the Bobby Pin sign . . "

POOL OF RADIANCE

Where is it – the Pool? That's what Daniel Haddon of Auckland wants to know. He's completed all the commissions that the clerk has to offer, but he still cannot find the pool.

If you have a problem, can help a distressed adventurer, or have something about the world of adventure you want to get off your chest, write to me at: CU, The Valley, 30–32 Farringdon Lane, London EC1R 3AU. I'll get back to you as soon as I can.

COMMENT

"Make The Valley bigger!" is the cry from many readers. Here's one of them:

★ The Valley is much too small, and only one adventure review a month is wasted money. Tell the Ed. that Valley should be at least as big as Play To Win. But "No," he'll say, "you can't occupy the other half of the mag!"
Martin Brattbakk,
Steinkjer, Norwar

Campbell's Comment: But what should we fill it with? You remember when there were more adventures released each month than we could

INTO THE VAL

cover in CU? Things are different now. There's fewer adventures but they are far bigger and more expensive. The answer to your question is a question: how can more games be reviewed than are released? And to be fair, you do get two reviews each time there are two games to cover.

★ Can we see a few more 64 adventures reviewed in The Valley in 1990?
M. Ferris,
Gorton, Manchester

Campbell's Comment: Definitely not. Name a major adventure that was released for the 64 and not for the Amiga during '89? If there is a choice of both machines, naturally the most advanced version, Amiga, is the one covered, with details of availability of other versions, as in Scapeghost, for example. Talking of availability . . .

★ I very much enjoy reading your magazine, and find it very informative apart from one thing! I wish that when you publish hints/clues for games you'd say which computer the game is played on, and whether only on disk or also cassette. Sometimes I read the clues and think — that sounds like a good game and I'd like to buy it. But even if I've seen a review in the past I can never remember if it was appropriate for my computer or not!
Yvonne Cooper
Harold Wood, Essex.

Campbell's Comment: Well, what do you think, Valley readers? Is this a good idea you'd like to see put into practice? Or is the answer to buy both a 64 with drive and an Amiga, and just go out and buy the game anyway . . .?

★ We are three adventure freaks and we're searching for other adventure freaks. We own an Amiga, and our favourite company is Infocom.
Unger Wolfgang, Gerhardt Pichler, Gerda Schindler, Gunserstrasse 3b A–2700 Wr. Neustadt
Austria.

Campbell's Comment: Well, there's the address, folks. Why not put pen to paper and let them know there are others out there, somewhere?

★ I was horrified to discover a portion of my last letter published! (a) I had thought it was confidential, and (b) I still have not had a reply to my request for help in *Chrono Quest*, *Myth* or *Dungeon Quest*. I still need help with *Dungeon Quest* but have finished the other two — no thanks to you and your trashy magazine (*what a spoilt brat! Ed*). As for your smartass comment that I shouldn't be reading other magazines — I find them much more informative and helpful.
Helen Moore,
Auckland, New Zeland.
P. S. So much for getting back to me.

Campbell's Comment: Sorry I'm sure, ma'am! But I did get back to you, didn't I even if it wasn't with the answers you sought? Unfortunately your second letter was to have been printed as a correction to your first letter, which did not get printed, but which I had thought was going to be, if you get what I mean. Worse still, your pleas for help were omitted from the same column (*Good! Ed*), hence no clue was forthcoming to help you (there's no stopping Steve and his busy little scissors!). Just one more thing, you'd never believe how incredibly old and wise a true adventure wizard is! You deserve the other magazines you read.

Just occasionally we do get things right, in this case, a problem with *Castle of Terror* . . .

★ . . . I'd just like to thank you for getting back to me so soon. Really fantastic. So thanks for the help, and keep up the great work helping us little bewildered beginners.
Karon Russell
Lot 502
Chatsworth Road
St. Clair, NSW 2759, Australia.

Campbell's Comment: Has anyone out there got a spare copy of *Castle Of Terror* that loads, that they could send to Karon? (I can't afford the postage myself — I lost the bet!)

That's it once again! Which gives you a whole month during which to write to me. Make it funny, make it controversial, make it thought provoking (unless you're Helen Moore Ed).
Or cross it and make it payable to Mr. K. Campbell

ADVENTURE CLUES

With help from: Glen and Trevor Allison; Richard Brewin; and Robert Schurhuber.

BARD'S TALE:

The eye of the Mad God is found in the third level of the catacombs after the copse of King Adrik. Get it by killing the spectre that lurks there.
The answer to the Master Sorceror's riddle is VAMPIRE.

ULTIMA III:

Yell EVOCARE at the giant snake outside Castle Death. You must have the mark of the Snakes for this to work.
Go north from Castle Britain once you have reached the mountains. Go west and the islands to the north have the Exotics. Take the boat and go into the whirlpool to get Ambrosia.

JOURNEY:

The runes must be read from right to left. Say LOREM to enter the storage room.

CIRCUS:

Speak to the clown – he's helpful follow.
Become a tightrope walker – but kick the chest first!

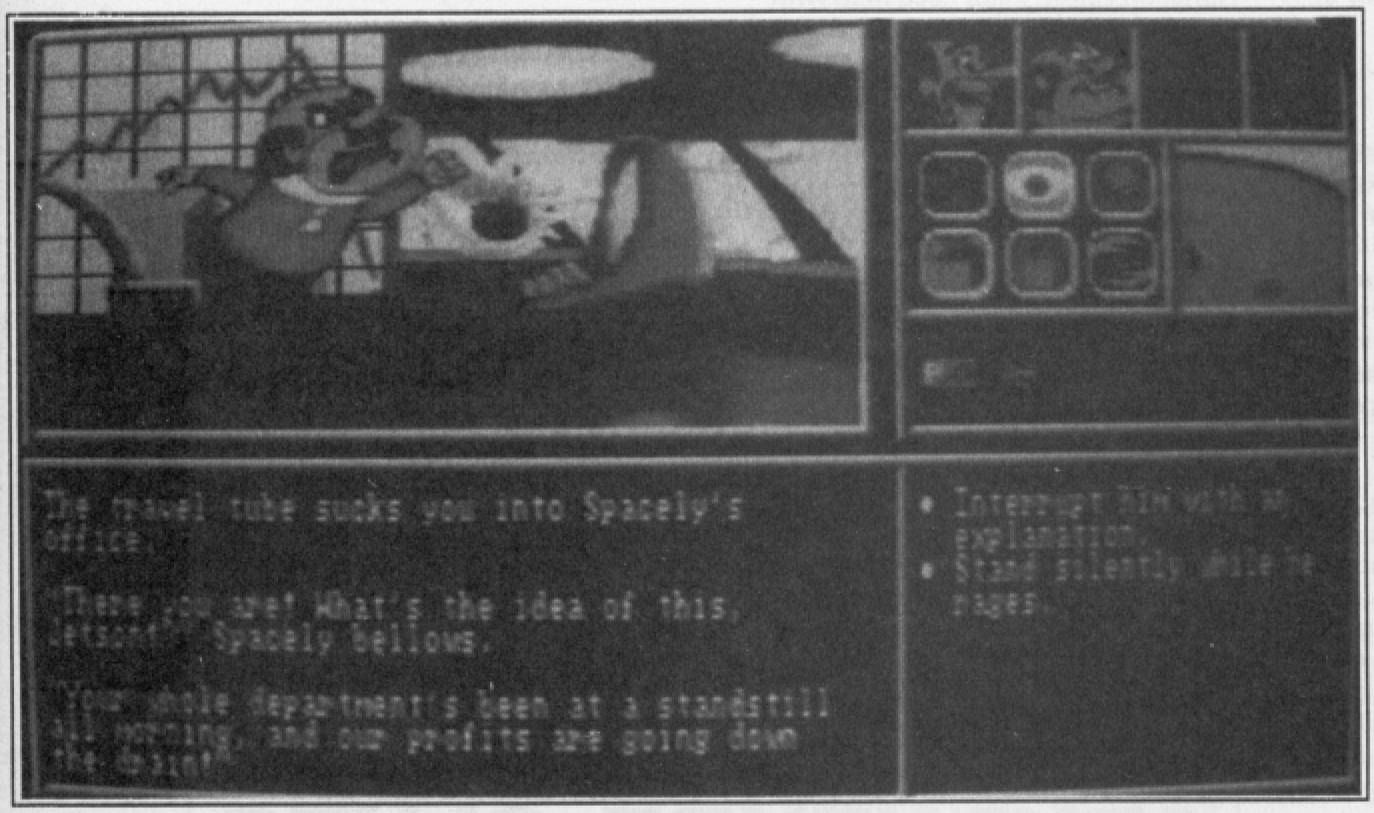
THE PAWN:

There are two locked doors the key you possess, yet can only open one of them.
You must see the devil before you can kill Kronos.

LEY

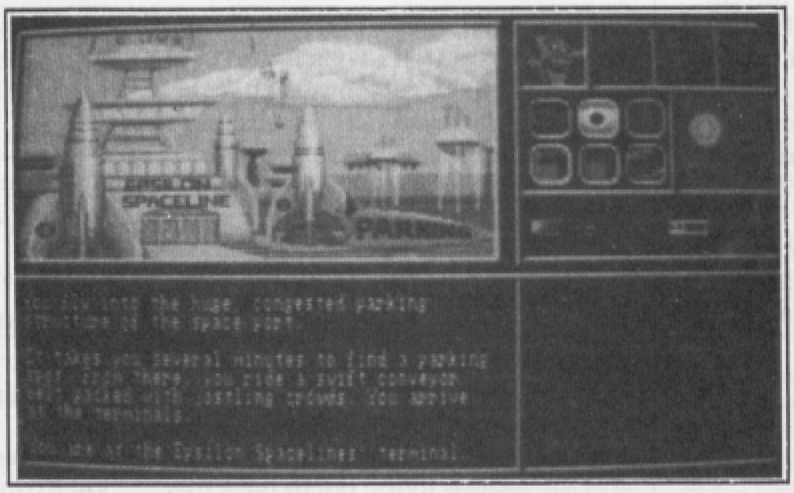
INTO THE

VALLEY



THE JETSONS

Microillusions
Amiga
Price: £24.95



For anyone who can't remember, The Jetson's were a futuristic version of the Flintstone family, created by Hanna Barbera Productions. They live in a city above the ground supported by giant poles, and have all the latest hi-tech gadgets, plus plenty that haven't even been invented yet. The family live with their dog Astro, Rosie the robot maid, and Orbity, a lovable rogue alien pet. And after all this time they're making their debut as a computer game.

George Jetson oversleeps. His autowaker has failed him. Already he's late for work, and he hasn't even got up yet! Rushing around his skypad apartment, he gathers the necessary belongings, and heads to the Spacely building in his flying car. The boss, Mr. Spacely is not amused, and if George can just manage to grovel enough and talk himself out of trouble, he just might keep his job.

The price he will have to pay is a trip to Robotobia, a planet inhabited by sentient robots, where Spacely owns a leisure resort. It seems that the entire tourist operation, and Spaceley's investment with it, is threatened by massive pollution, caused by the building of a huge wall round the equator. It seems there is an ethnic problem amongst the robots — the aborigibots are constructing the wall, whilst the immigrant robots just as rapidly dismantle it at the other end. All this activity is giving rise to ash and dust which is spoiling the otherwise idyllic environment of the leisure centre.

George's task is to clear things up before the arrival of an important group of businessmen who are to decide the fate of the tourist attractions in the light of its failing popularity.

The game is played entirely by mouse, using mix command icons: INTERACT, LOOK, GO, OPEN, CLOSE and GIVE. These are supplemented by mouse-selectable actions described in text, which vary according to the current situation. Movement, as well as by using the GO icon, can be effected by clicking on exits on a mini map of the current location. Objects can be taken by dragging them out of the picture or a container window, and dropping them into an Inventory window.

This adventure system is not unlike the *Deja Vu* system, but it has the feel of being slicker, and certainly response times between locations is quick enough to prevent play from becoming tiresome. The graphics have animation and accompanying sound — the title theme is a superb example of digitised music. An added touch is that if the player is inactive for a few minutes, the screen starts drawing pretty patterns until the mouse is again clicked, when the screen refreshes and play resumes.

The text returned as a result of the player's commands results in a story-like narration, and the story can end fairly abruptly, albeit happily, if the 'wrong' commands are entered. But there are real puzzles too, of a fairly straightforward nature. As in the *Deja Vu* type games, however, these show the adventure system as being frustratingly restrictive in allowing imaginative attempts at solution.

All in all, a pushover for the hardened adventurer, but ideal for the beginner or someone who fancies an easy ride for a change. Hopefully here is an offering that will recruit more enthusiasts to adventure playing.

GRAPHICS:	**90%**
PLAYABILITY:	**85%**
PUZZLEABILITY:	**57%**

81%

DATEL ELECTRONICS

UNBEATABLE VALUE

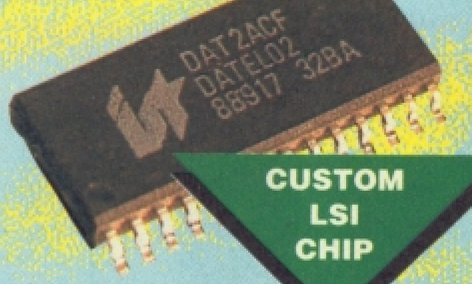


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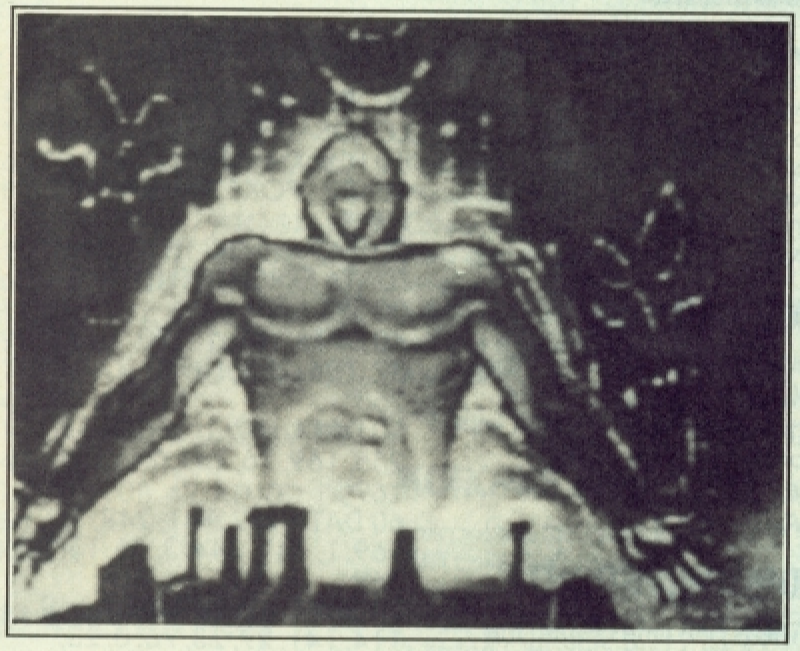
WE WILL DESPATCH YOUR ORDER QUICKLY & EFFICIENTLY TO ENABLE YOU TO START RECIEVING THE BENEFITS OF YOUR PURCHASE WITHIN DAYS, NOT WEEKS.
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ALL CHEQUES/POSTAL ORDERS MADE PAYABLE TO...

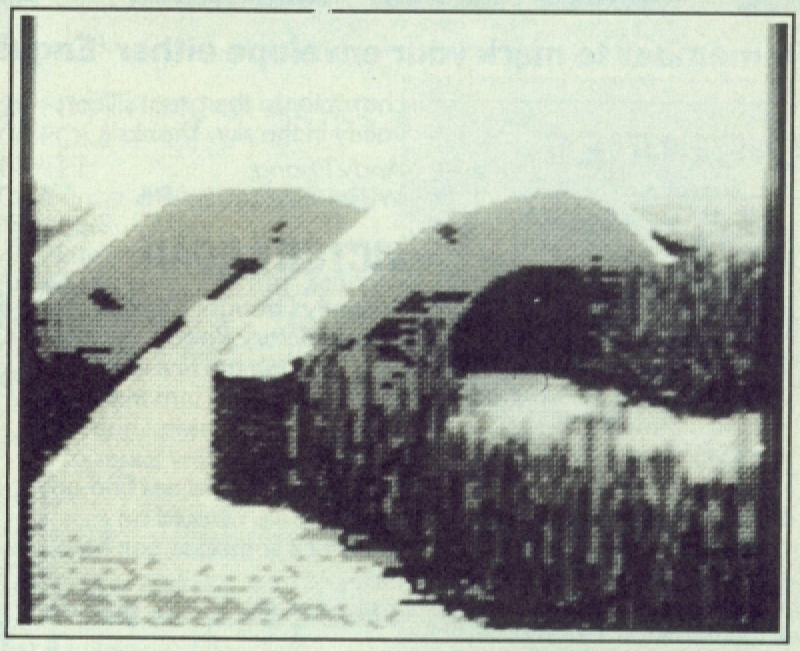
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INTO THE

VALLEY





DEMON'S TOMB



Melbourne House/Silhouette Software
Amiga
Price: £24.99

Melbourne House's latest adventure is a tale of dark deeds and wrongdoings in a murky, mythological setting. As Richard Lynton, son of a famous archaeologist, you must rescue your father's notes and work out the whereabouts of the soon-to-be reawakened evil priest.

Demon's Tomb is presented in one of the most flexible adventure systems I have seen. A text adventure with graphics which are artistically drawn, and which display as inset pictures occupying about a quarter of the screen area. These are accompanied by a caption relating to their context in the game.

Commands can either typed direct from the keyboard, or selected from a menu-entry system using the mouse. The text size and format can be changed, as can the foreground and background colours of both the text area and the menu. You can even have a two-column text display.

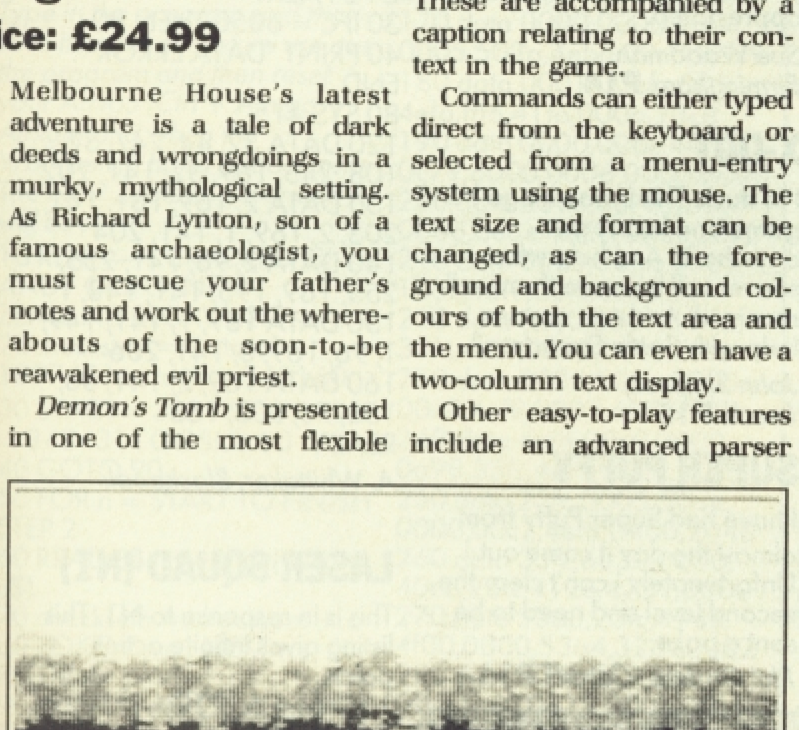
Other easy-to-play features include an advanced parser that will try and anticipate the end of an unfinished sentence, commands like UNDO, RAMSAVE and RAMLOAD as well as the usual disk save and load, plus a line editor and user-defined macros. This enables the player to substitute an abbreviation for a frequently used command. For example, after entering DEFINE IN = INVENTORY, using the letters IN alone will save the player typing in the whole word.

Help is discreetly built into the game, using a THINK ABOUT command. Somehow, this seems far less like 'cheating' than using the word HELP, for it encourages the player to think about what he's doing.

The system allows you to adjust the mode of play to the player's taste. There is even a panic button that clears the screen and displays the df0:> prompt for those who play the game at work. When in panic mode, any text entered will draw the response: 'This machine is busy — do not touch!'.

The only flaw in the game that I came across was when I commanded Richard's dog Sam to fetch the outline of the professor's dead body, and he obligingly picked it up in his mouth. Hmm ... yes, well every adventure has its silly moments, doesn't it?

If *The Jetsons* is a light-hearted adventure ideally suited to the beginner, then here are some meaty problems. With plenty of atmosphere, this is for the more experienced adventurer to get his teeth into.



GRAPHICS: 83%
PLAYABILITY: 95%
PUZZLEABILITY: 87%

85%

HELPLINE

Remember to mark your envelope either 'Enquiries' or with the correct response code.

ENQUIRIES

H.A.T.E.

Could anyone help me with a cheat mode for H.A.T.E. on the Amiga.

D. C. Moore, Kings Lynn. **P1**

DIZZY

I am very much stuck on a game called *'Treasure Island Dizzy'*. I have heard that there is a cheat mode. Could anyone tell me what it is. I would be very grateful.

Sean Miller, Carshalton. **P2**

IMPOSSIBLE MISSION 2

It's name says it all. I have Impossible Mission 2 (Amiga version) and find it quite impossible to make it through two towers without my time running out. That's why I'm writing. If anyone out there has a handy poke to stop the timer on IM2 it would be much appreciated.

Philip Rice. **P3**

STRIDER

Could someone please tell me how to get past the first level of Strider. I can get as far as the little box that fires lasers but can't get any further.

Derek Kelch, Dublin. **P4**

AMEGAS

I have just bought an Amiga Bat-pack and I am hooked on Amegas but I cannot get by level 21. If anyone has any pokes or cheats, please send them in before I go nuts. Please.

S. Lavenborg, Essex. **P5**

SUPER WONDERBOY

I would be grateful for any help on this game. An infinite lives poke would be much appreciated, as it is the final levels which *always* sends my character to the great silicon valley in the sky. Thanks!!

Andy Phang, Western Australia. **P6**

VICTORY ROAD

Recently I bought a game called *Victory Road*. I cannot pass through the first stage especially going into the well to meet the monster. I hae back-tracked a few issues of the CU but I could not find any cheat mode. I would be grateful if someone can help me.

Christina, Singapore. **P7**

ALTERED BEAST

Can any of you help out there!! I have an infuriating problem with *Altered Beast*. Level five is the culprit which happens to be an extremely difficult level and if you're an *Altered Beast* expert I'd be glad to hear from you. Any tips, pokes, cheats, listings etc would be much appreciated.

James Veal, Avon. **P8**

GHOULS AND GHOSTS

Has anyone got any help for this great game? I get as far as the end of the second level and then the guardian wipes me out. I really want to see what the later levels look like. Please help.

Bob Mcgrane, London. **P9**

SWORDS OF TWILIGHT

I really need some help with Swords of Twilight. I'm absolutely hopeless at it. Being a real games freak doesn't help either. So if you've got anything at all on this game could you please let me know?

Dave Moreno, W. Germany. **P10**

INTERPHASE

I'm really freaked out over this. I'm up to the third level and cannot work out the correct way to get the girl through the complex. It's got to be pretty obvious but I've had no luck so far.

Dan Kemp, Newcastle. **P11**

XENOPHOBE

A poke is needed urgently for this. Every time I look like getting somewhere I get wiped out. I need help fast.

Roger Coursie, Penge. **P12**

DRAGON SPIRIT

This is one time I found the computer version harder than the arcade machine. Anybody spare a cheat mode. If nobody's got one I'll flip. Please help.

John Whittaker, Somerset. **P13**

OP THUNDERBOLT

Could somebody please give me some help with this game? A poke or cheat or cheat for infinite lives would be most appreciated.

Sue Woodman, Birmingham. **P14**

X-OUT

I'm stuck. This is one mega hard game and I can't get anywhere. Any help what soever will be more than well received. And can anyone help with *Battle Squadron*?

John Simpson, Leeds. **P15**

SUPER PUFFY

I have had Super Puffy from almost the day it came out. Unfortunately I can't clear the second level and need to be sent a poke.

Phil Griffiths, Cardiff. **P16**

RESPONSES

KORONIS RIFT (N8)

Koronis Rift listing for infinite lives:

```
0 PRINT CHR$ (147) TAB (7)
"KORONIS RIFT —
LOADSALIFE"
10 FOR X = 680 TO 744 :
READY : POKE X,Y : C = C+Y :
NEXT
20 IF C<>6483 THEN PRINT
"DATA ERROR" : END
30 SYS 680
40 DATA 169, 1, 170, 160, 0,
32, 186, 255, 169, 0, 32, 189,
255
50 DATA 162, 1, 160, 8, 32,
255, 169, 76, 141, 242, 3,
169
60 DATA 102, 141, 243, 3,
169, 1, 141, 244, 3, 76, 13, 8,
169
70 DATA 1, 141, 26, 23, 169,
114, 141, 29, 23, 76, 0, 23,
169
80 DATA 234, 141, 62, 8,
141, 63, 8, 141, 64, 8, 76, 32,
8
```

RENEGADE (N2)

Infinite lives.

```
0 PRING CHR$ (147) TAB (7)
"RENEGADE CHEAT —
LOADSALIVES"
10 FOR X = 415 TO 463
20 READ B : POKE X, B : C =
C+B : NEXT
30 IFC = 6050 THEN 80
40 PRINT "DATA ERROR" :
END
80 SYS 415
120 DATA 32, 44, 247, 32,
108, 245, 169, 32, 141, 202
130 DATA 2, 169, 181, 141,
203, 2, 169, 1, 141, 204
140 DATA 2, 96, 141, 255,
255, 169, 195, 141, 148, 1
150 DATA 169, 1, 141, 149,
1, 96, 169, 0, 141, 206
160 DATA 169, 2, 141, 33,
158, 76, 203, 163
READY
```

A. Whittaker, Blackpool.

LASER SQUAD (N1)

This is in response to N1. This listing gives infinite action points.

```
1 FOR I = 679 TO
744:READA$
2 L = ASC (LEFT$(A$,1): L =
L−55: IFL<5 THEN L = L+7
3 R = ASC (RIGHT$CA$,1): R
= R−55: IFL<5 THEN R =
R+7
4 V = (L★16) + R: C = C+V:
POKE1,V: NEXT
```

PLAY TO WIN

```
5 IFC<>7077 THEN PRINT
"DATA ERROR!": END
6 PRINT "SAVE LISTING FOR
FUTURE USE"
7 PRINT "SYS 679 TO START"
10 DATA 20, 2C, F7, 38, 20,
6C, F5, 20, 2C F7
12 DATA 02, 8D, 22, 89, 4C,
9F, 88, A9, 20, 8D
13 DATA 43, 1C, A9, D4, 8D,
44, 1C, A, 02, 8D
15 DATA 8D, 33, 42, 8D, 5B,
42, 8D, E3, 41, 8D
16 DATA 0B, 42, AD, 0D, DC,
60, 00, 00, 00, 00
READY
```

ALIENS US (N4)

The codes for the levels are:

APC Rescue — 272H
Oproom Defence — 1106D
Airduct Maze — 2361F
Newt Rescue — 7140E
Queens Battle — 7163H

Also to move on to the next level press "up arrow followed by the restore key" and you will get through with all your men alive.

Adrian sharp, Whitehaven.

KORONIS RIFT (N8)

This poke is for invincibility!! (Still collect all necessary systems; it works out better in the long run!!)

```
5 REM KORONIS RIFT CHEAT
10 A = 320
20 FOR T = 0 TO 64 : READ 2
30 POKE A+T,Z : S = S+Z :
NEXT T
35 IF S<> 6483 THEN PRINT
"ERROR!" : END
40 PRINT CHR$ (147)
50 PRINT "INSERT TAPE AND
PRESS A KEY"
60 GET A$ : IF A$ = "" THEN
60
70 SYS 320
80 DATA 169, 1, 170, 160, 0,
32, 186, 255
90 DATA 169, 0, 32, 189,
255, 162, 1, 160, 8, 32, 213,
255
100 DATA 169, 76, 141, 242,
3, 169, 102, 141, 243, 3, 169,
1, 141, 244, 3, 76, 13, 8
110 DATA 169, 1, 141, 26,
23, 169, 114, 141, 29, 23, 76,
0, 23
120 DATA 169, 234, 141, 62,
8, 141, 63, 8, 141, 64, 8, 76,
32, 8
```

Now type RUN to load the game — with a difference!

THE LAST NINJA (N5)

To get past the Dragon at the end of level one, you must stand on the left (far), side of the path just at the beginning of the Dragon's rocky lair. Throw a smoke bomb and if you are on target the Dragon will fall asleep. Now you can walk past him without being killed.

Crispian Pearce.

WASTELAND (M14)

Nicholas wants to chat with the computer-terminal in Base Cochise. Although it isn't necessary you may ask him about Finster or the Base.

You don't need to get over the railing but you must make a hole at the western or eastern part in the same level. Imagine the level as a cross and you should know what I mean.

Slip through the neglect and you will meet a challenge that lasts another month.

If you should succeed and if you are fast enough you could cross the then broken railing and look at the mass of computers.

Good luck!

Thomas B. Josmig.

THE NEW ZEALAND STORY

In your February 1990 issue of CU on page 69 there is a listing for *New Zealand Story*. The same poke had already been printed in your mag in September 1989 (page 75).

Here's the error free version.

Type in the program and then save it to disk for future use, rur the program and then reset your Amiga (Ctrl + Amiga + Amiga) and when the Workbench hand apears inser The New Zealand Story and it will boot.

```
10 REM —— CRACKED BY
ANDY GRIFO, NEW-
ZEALAND STORY V2.3 ——
20checksum = 0 : total =
1097431 : crack = 348160
30 START = 348160 : FINISH
= 348431 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH
STEP 2
60 READ a$ : a = VAL("&h"+
a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n :
RETURN
90 PRINT "Your Checksum =
";checksum
100 IF checksum < > total
THEN PRINT "Data
Error":END
110 PRINT "RESET YOUR
AMIGA WHEN READY AND
WHEN THE"
120 PRINT "WORKBENCH
HAND APPEARS, INSERT THE
INSERT THE N.Z.Ś"
130 PRINT "AND THE
PROGRAM WILL BOOT WITH
INFINITE LIVES"
140 CALL crack
150 data 6022,0005,500a,
0000,0000,4afc,0005,500a
160 data 0005,5024,0121,
00f6,0005,501c,0000,0000
170 data 0000,0000,203c,
0005,503a,4eba,00c0,0879
180 data 0001,00bf,e001,
4efa,fff6,41fa,000a,23c8
190 data 0000,006c,4e75,
0c79,6000,0006,0000,6600
200 data 0018,0c79,4ff9,
0006,0e6e,6600,000c,23fc
210 data 0005,506e,0006,
10ac,4ef9,00fc,0cd8,33fc
220 data 00c0,0007,6170,
33fc,4ef9,0000,00c0,23fc
230 data 0005,508e,0000,
00c2,4ef9,0007,6000,23fc
240 data 4ef8,00c0,0000,
0a98,33fc,4ef9,0000,00c0
250 data 23fc,0005,50ae,
0000,00c2,4ef8,0400,2040
260 data 33fc,6030,0000,
40c6,23fc,412e,4752,0000
270 data 53a0,23fc,4946,
4f00,0000,53a4,323c,0007
280 data 303c,ffff,33c0,
00df,f180,0879,0001,00bf
290 data e001,51c8,fff0,
51c9,ffe8,4ed0,23c0,0005
300 data 5020,2c79,0000,
0004,42ae,002e,2d7c,0005
310 data 5002,0226,4eae,
fd9c,2d40,022a,4e75,0000
```

Andy Grifo.

How to use the Helpline

It's easy. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response. Post your letters to Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Oh, and if you're making an enquiry, just write a couple of lines explaining the particular problem, ie why you need a poke, why you would like a particular listing.

Write to:
Helpline
CU
Priory Court
30-32 Farringdon Lane
London
EC1R 3AU

If you are replying to any of these enquiries don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each on a **separate sheet of paper.** Likewise, if you send in a response but have an enquiry too. That way we can file everything in neat alphabetical files.

POKES

WARNING

It has come to our attention that copies of our listings are being illegally put onto disk and then sold with a message at the end of each disk telling people to ring CU if they've problems with the listings. BE WARNED! A) Only mugs buy disks on which listings have been incorrectly entered (and don't ring us if you've problems), B) Anyone found producing these disks will be prosecuted.

Any information leading to a conviction will be gratefully received. And in the meantime don't waste your money on dud disks. Get up to date listings in CU every month — at £1.30 it's much better value.

AMIGA

BEACH VOLLEY

When playing the game type "Daddybracey" and press f1 to skip levels.

NINJA WARRIORS

This Ninja Warriors cheat program will supply both players with unlimited time, unlimited shurikens and unlimited credits.

Instruction:

1. **Load AMIGA BASIC.**
2. **Type in the program listed below.**
3. **Save it for future use.**
4. **Insert Ninja W. — Disk 1 in DFO:.**
5. **Click on both CANCELs.**
6. **Run the program.**

```
10 REM ★ NINJA W. CHEAT (C) T.O.K. ★
20 CHECK = 0 : START = 491520&
30 CHEAT = 491568&
40 FOR N = START TO 491606& STEP 2
50 READ A$ : A = VAL ("&h"+A$)
60 CHECK = CHECK + A
70 POKEW N,A : NEXT N
80 IF CHECK <> 334054& THEN PRINT "ERROR IN DATA" : END
90 CALL CHEAT
100 DATA 41f8, 00c0, 20fc, 5d39, 0001, 20fc, 3a68, 5d39
110 DATA 20fc, 0001, 3fb4, 20fc, 13fc, 0060, 20fc, 0001
120 DATA 0110, 20ac, 0088, 397c, 00c0, 008a, 4eec, 0000c
130 DATA 2c78, 0004, 41f9, 00fe, 88c0, 43fa, fe7e, 303c
140 DATA 002a2, 32d8, 51c8, fffc, 7a07, 4845, 237c, cb40
150 DATA 4e71, fefc, 4ee9, fed0
```

BOMBER

I found a tip for the great game Bomber on the Amiga.

1. Enter BUCKAROO as Pilot Name and OOOOOh NOOOO its a Buckaroo will appear at the bottom.
2. You will now be able to start on any mission.
3. Press D during flight to be transported to next waypoint.
That's it!

Craig Bannister, Herts

ROCK 'N' ROLL

I have found 2 cheat modes for Rock 'n' Roll on the Amiga.

1) If you type RAINBOW ARTS when it asks you for your name you get the following:-
Press F3 and you get one extra pickaxe
Press F4 and you get one extra speed up
Press F5 and you get spikes
Press F6 and you get some armour
Press F7 and you get one extra bomb
Press F8 and you get one extra parachute
Press F9 and you get an increase in map depth
Press F10 and you go to the next level
Pressing 1, 2, 3 and 4 ends colour keys.
2) Type country instead of your name and you enter the Juke Box.

B. Shelton

NINJA WARRIORS

Thought you might be able to put these to some use . . .
AMIGA — Put CAPS LOCK on then type the cheat phrase you require then turn off CAPS LOCK
THE TERMINATOR — Ninja body parts explode when you die.
MONTY PYTHON — Enemies come on backwards.
SKIPPY — Enemies bounce.
A SMALL STEP FOR A MAN — Moon gravity. Jumping baddies will jump right off the top of the screen.
STEVE AUSTIN — pressing S during play will toggle slow motion on and off.
All the above cheats can be combined if you are feeling really silly!!

FIGHTING SOCCER

Instructions: Type in the program and then save it to disk. Insert F-Soccer Disk in drive when prompted and Cancel both requesters. Computer Goals will be ignored.

```
10 REM —— CRACKED BY ANDY GRIFO, FIGHT-SOCCER V0.1 ——
20 checksum = 0 : total = 946832& : crack = 467026&
30 START = 466944& : FINISH = 467139& : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Check-Sum = ";checksum
100 IF checksum <> total THEN PRINT "Data Error.":END
110 PRINT "Please Place Fighting-Soccer in drive 0"
120 PRINT "and Cancel Both Requesters."
130 PRINT "Computer Goals Ignored!!"
140 INPUT "PRESS RETURN TO BOOT GAME",grifo
150 CALL crack
160 DATA 49fa, 001a, 4bf9, 0003, 004e, 2a8c, 49fa, 001c
170 DATA 4bf8, 0084, 2a8c, 4ef9, 0003, 000c, 33fc, 4e41
180 DATA 0005, 114a, 4ef9, 0005, 0000, 487a, 0004, 4ed2
190 DATA 48e7, 8080, 41fa, 008c, 5250, 3010, b07c, 0002
200 DATA 6608, 33fc, 4e75, 0000, 9bc4, 4cdf, 0101, 4ef8
210 DATA 1b70, 2e3c, 0003, 0000, 2c78, 0004, 207c, 00fe
220 DATA 88c0, 43f9, 0007, 2000, 43e9, feba, 2449, 303c
230 DATA 0145, 12d8, 51c8, fffc, 257c, 2007, 4e71, 0042
240 DATA 4eea, 0016, 434f, 4445, 4420, 4259, 203a, 2041
250 DATA 4e44, 5920, 2849, 2043, 414e, 2048, 4143, 4b20
260 DATA 4954, 2920, 4752, 4946, 4f21, 2157, 414c, 4b44
270 DATA 454e, 2c57, 4f52, 534c, 4559, 2c4d, 3238, 2d35
280 DATA 5147, 0000
```

Andy Grifo

STRYX

Instructions: Type the program in remembering

PLAY TO WIN

to save it. Insert the Stryx Disk A in drive #0 and then Cancel both the Requesters when they appear. Press return to boot with Infinitive Lives.

```
10 REM —— CRACKED BY ANDY GRIFFO, STRYX VO.1 ——
20 checksum = 0 : total = 855391& : crack = 520260&
30 START = 520192& : FINISH = 520371& : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL("&h+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Check-Sum = ";checksum
100 IF checksum<>total THEN PRINT "Data Error.":END
110 PRINT "Please Place Stryx Disk #1 in Drive 0"
120 PRINT "and Cancel Both Requesters."
130 INPUT "PRESS RETURN TO BOOT GAME ",grifo
140 CALL crack
150 DATA 41f8, 0084, 43fa, 0012, 2089, 33fc, 4e41, 0003
160 DATA 006e, 4ef9, 0003, 000c, 41f8, 4120, 43fa, 0008
170 DATA 2089, 4ef8, 4000, 41f9, 0000, b2b2, 20fc, 31fc
180 DATA 0180, 20fc, 020a, 4ef9, 20bc, 0000, b2cc, 4ef9
190 DATA 0000, aa1e, 2e3c, 0003, 0000, 2c78, 0004, 207c
200 DATA 00fe, 88c0, 43f9, 0007, f000, 43e9, feba, 2449
210 DATA 303c, 0145, 12d8, 51c8, fffc, 257c, 2007, 4e71
220 DATA 0042, 4eea, 0016, 434f, 4445, 4420, 3a20, 4259
230 DATA 2041, 4e44, 5920, 2849, 2043, 414e, 2048, 4143
240 DATA 4b20, 4954, 2920, 4752, 4946, 4f21, 2157, 414c
250 DATA 4b44, 454e, 2c57, 4f52, 534c, 4559, 2c4d, 3238
260 DATA 2d35, 5147
```

Andy Grifo.

OUTLAND

Instructions: Type the program in not forgetting to save it. Insert the Outland Disk #1 in drive 0 and then Cancel both of the Requesters when they appear. Press return for a System Take-over.

```
10 REM —— CRACKED BY ANDY GRIFO, OUTLAND VO. 1 ——
20 checksum R 0 : total = 1033242& : crack = 523620&
30 START = 523520& : FINISH = 523737& : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$ : a = VAL("&h+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Check-Sum =;checksum
100 IF checksum<>total THEN PRINT "Data Error.":END
110 PRINT "Please Place Outland Disk #1 in Drive 0"
120 PRINT "and Cancel Both Requesters."
130 PRINT "Infinite Lives for both Players!!"
140 INPUT "PRESS RETURN TO BOOT GAME ",grifo
150 CALL crack
160 DATA 41f8, 0084, 43fa, 0012, 2089, 33fc, 4e41, 0003
170 DATA 00f0, 4ef9, 0003, 000c, 43fa, 0012, 41f9, 0000
180 DATA 6806, 30fc, 4eb9, 2089, 4ef8, 0400, 48e7, 80c0
190 DATA 23fc, 4e71, 0000, 93bc, 23fc, 4e71, 4e71
200 DATA 0000, 9438, 41fa, 0050, 43f9, 0000, 6ff2, 303c
210 DATA 0043, 12d8, 51c8, fffc, 4cdf, 0301, ddfc, 0000
220 DATA 0100, 4e75, 2e3c, 0003, 0000, 2c78, 0004, 207c
230 DATA 00fe, 88c0, 43f9, 0007, fd00, 43e9, feba, 2449
240 DATA 303c, 0145, 12f8, 51c8, fffc, 257c, 2007, 4e71
250 DATA 0042, 4eea, 0016, 4841, 434b, 4544, 2042, 5920
260 DATA 414e, 4459, 2028, 4920, 4341, 4e20, 4841, 434b
270 DATA 2049, 5429, 2047, 5249, 464f, 2121, 2057, 414c
280 DATA 4b44, 454e, 2c57, 4f52, 534c, 4559, 2c4d, 3238
290 DATA 2d35, 5147, 2020, 2020, ff00
```

Andy Grifo.

HOW TO POKE

This is a more detailed description (for those people who have only recently got an Amiga computer) about how to enter the cheats for games which are printed in this magazine.

STEP 1

Switch on your Amiga and wait for the Work Bench hand to be displayed.

If you have an Amiga 1000 then insert your Kickstart disk first as described in your manual to get to the above stage.

STEP 2

Get out your Workbench disk and insert it into drive 0. After a while this will finish loading and you will be presented with some icons and a pointer which is controlled by the mouse. Eject your Workbench disk and insert your EXTRAS (or something similar) under it. Grab your mouse and position the pointer over the icon and double click the left button. If that worked correctly then you will see a window with more icons appearing in it. Now double click on the icon which says AmigaBASIC under it.

STEP 3

You are now in AmigaBASIC and you are ready to type in the cheat program which you like. The program must be typed in to the right hand window. To move between the windows just position your mouse in the window that you want and press the left button once.

STEP 4

Now that you have finished typing in the program in the right window you need to save it. To do this move the pointer to left window and click left button once and type: SAVE "filename".

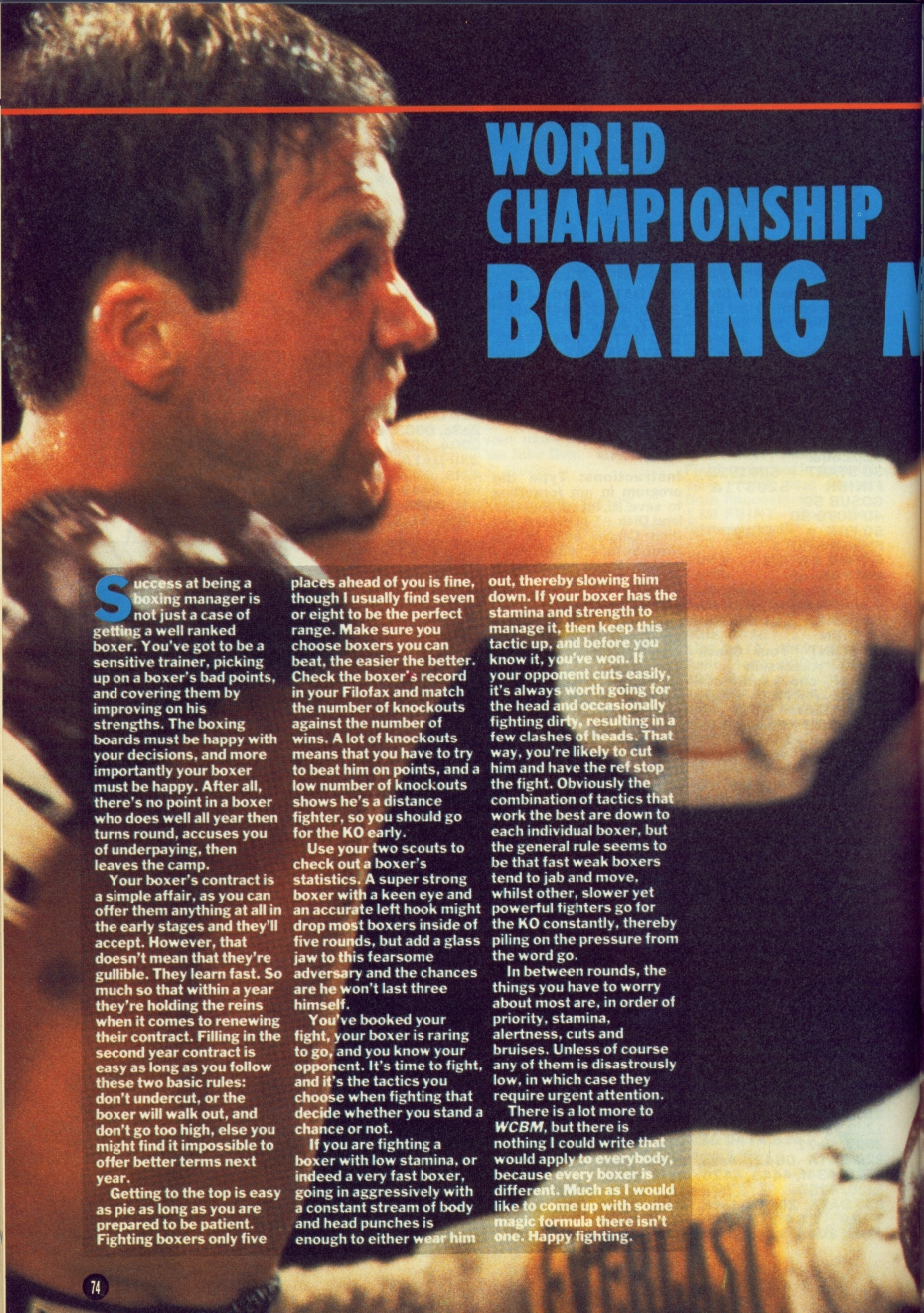
Where filename is the name you want the cheat to be called on the disk. Now before you press return eject the extras disk and insert the formatted disk which you are to save the cheat on then press return. During the save the computer might ask to have certain other disks to be inserted so just follow the on screen prompts.

STEP 5

Finally to run the program, in the left window type: RUN (followed by pressing the return key).

The cheat should now work. If you get any error messages it probably means that you have made a slight error when you entered the program. Just check through the program and if you find a mistake don't forget to resave the program again as described above.

David Slack



WORLD CHAMPIONSHIP BOXING M

Success at being a boxing manager is not just a case of getting a well ranked boxer. You've got to be a sensitive trainer, picking up on a boxer's bad points, and covering them by improving on his strengths. The boxing boards must be happy with your decisions, and more importantly your boxer must be happy. After all, there's no point in a boxer who does well all year then turns round, accuses you of underpaying, then leaves the camp.

Your boxer's contract is a simple affair, as you can offer them anything at all in the early stages and they'll accept. However, that doesn't mean that they're gullible. They learn fast. So much so that within a year they're holding the reins when it comes to renewing their contract. Filling in the second year contract is easy as long as you follow these two basic rules: don't undercut, or the boxer will walk out, and don't go too high, else you might find it impossible to offer better terms next year.

Getting to the top is easy as pie as long as you are prepared to be patient. Fighting boxers only five places ahead of you is fine, though I usually find seven or eight to be the perfect range. Make sure you choose boxers you can beat, the easier the better. Check the boxer's record in your Filofax and match the number of knockouts against the number of wins. A lot of knockouts means that you have to try to beat him on points, and a low number of knockouts shows he's a distance fighter, so you should go for the KO early.

Use your two scouts to check out a boxer's statistics. A super strong boxer with a keen eye and an accurate left hook might drop most boxers inside of five rounds, but add a glass jaw to this fearsome adversary and the chances are he won't last three himself.

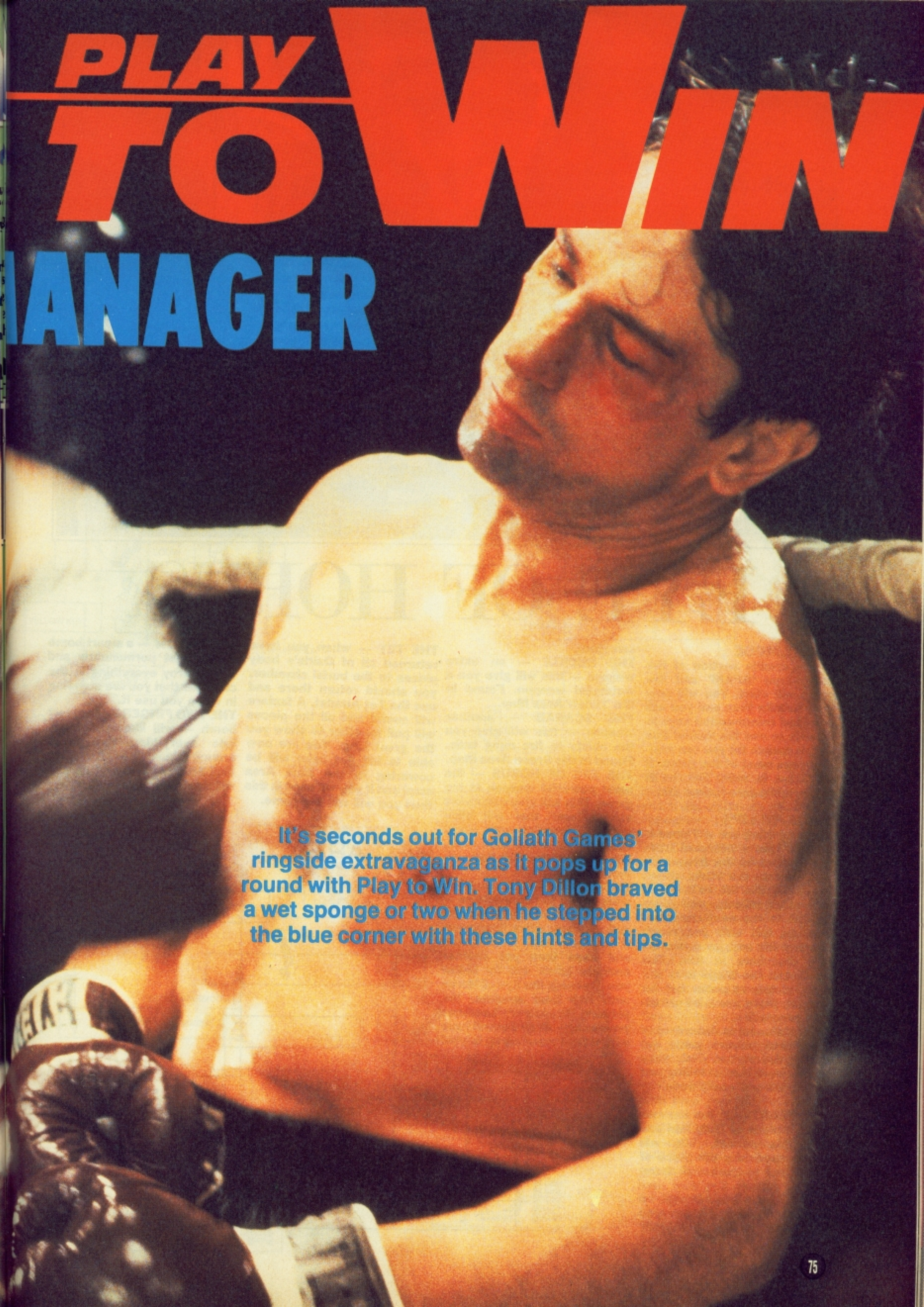
You've booked your fight, your boxer is raring to go, and you know your opponent. It's time to fight, and it's the tactics you choose when fighting that decide whether you stand a chance or not.

If you are fighting a boxer with low stamina, or indeed a very fast boxer, going in aggressively with a constant stream of body and head punches is enough to either wear him out, thereby slowing him down. If your boxer has the stamina and strength to manage it, then keep this tactic up, and before you know it, you've won. If your opponent cuts easily, it's always worth going for the head and occasionally fighting dirty, resulting in a few clashes of heads. That way, you're likely to cut him and have the ref stop the fight. Obviously the combination of tactics that work the best are down to each individual boxer, but the general rule seems to be that fast weak boxers tend to jab and move, whilst other, slower yet powerful fighters go for the KO constantly, thereby piling on the pressure from the word go.

In between rounds, the things you have to worry about most are, in order of priority, stamina, alertness, cuts and bruises. Unless of course any of them is disastrously low, in which case they require urgent attention.

There is a lot more to *WCBM*, but there is nothing I could write that would apply to everybody, because every boxer is different. Much as I would like to come up with some magic formula there isn't one. Happy fighting.

PLAY TO WIN



MANAGER

It's seconds out for Goliath Games' ringside extravaganza as it pops up for a round with Play to Win. Tony Dillon braved a wet sponge or two when he stepped into the blue corner with these hints and tips.



EYE OF HORUS

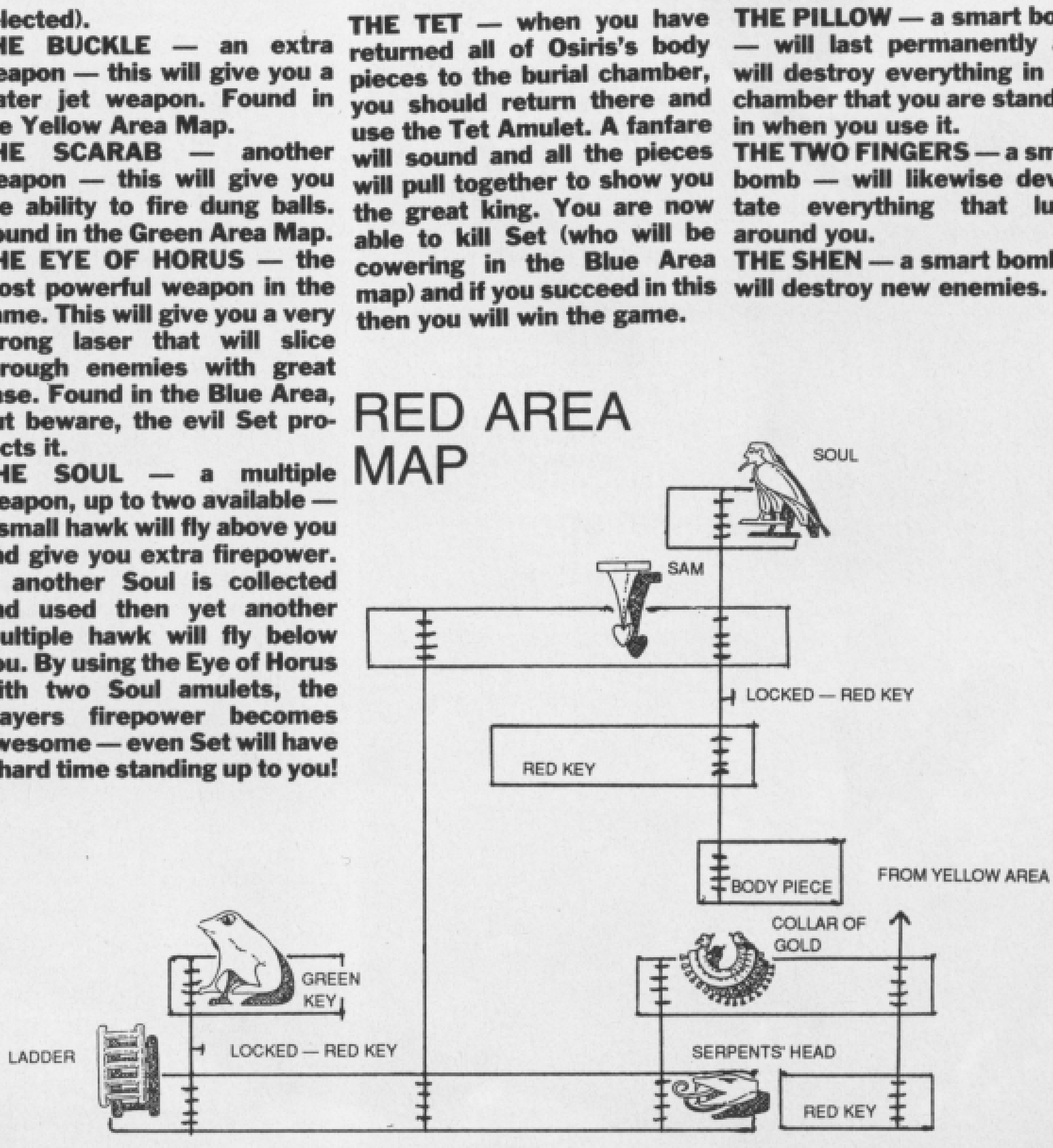
CHEAT MODE
In the credits section of the game type 'SPAM' and the game will start. You will now have infinite lives and you will not need colour-coded keys to be able to use the locked lifts — this means tht you can easily access most of the game. If you want to meet Set, he is through the blue-locked lift.

HINTS 'N' TIPS
The first thing you will need is a map. This is obtained from the Amulet of the Steps. As you start in the burial chamber, take the lift on the left side of the chamber and go up the lift to the next chamber. Now go left until you reach another lift and go down for two chambers in this. The Amulet of the Steps is to the right of this chamber but be careful, there are a lot of hidden surprises

Each Amulet is described in the Horus players guide but each description is very vague. Here is a list telling you what each one really does.

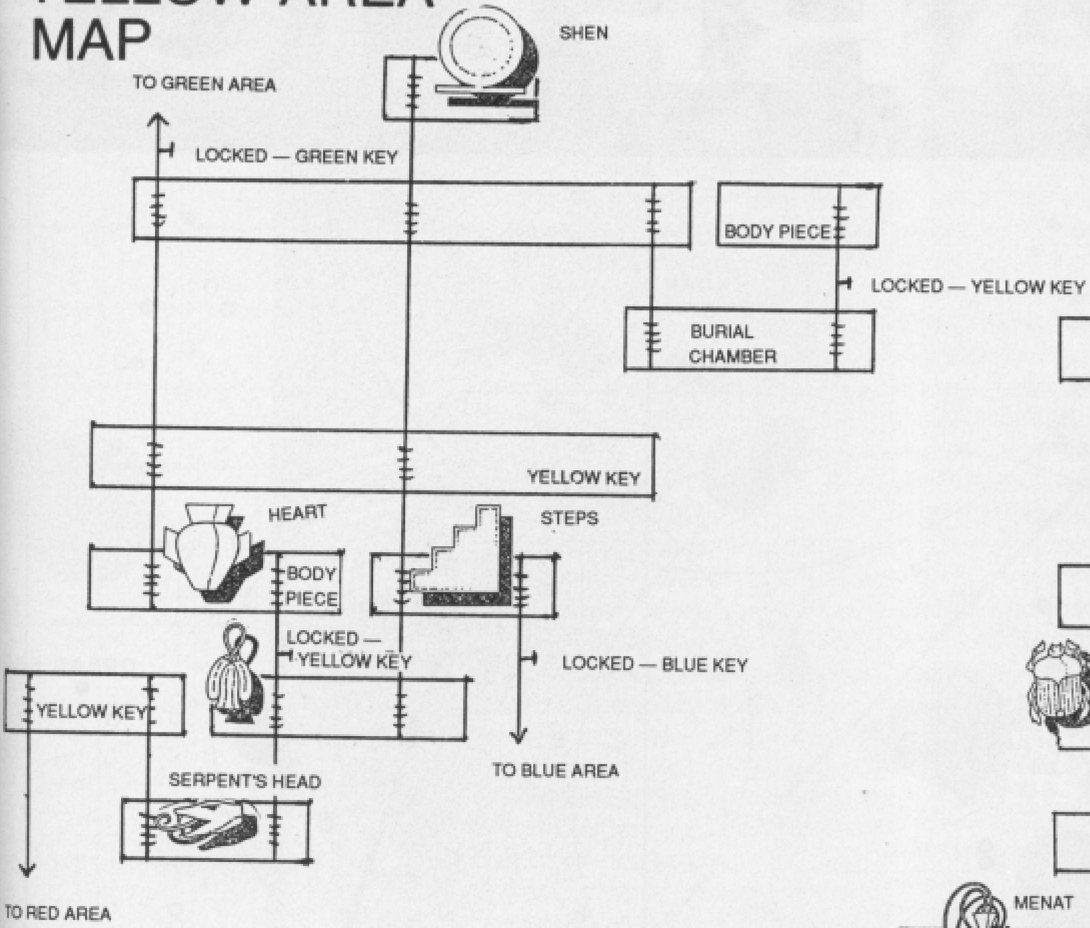
THE HEART — if you are carrying a piece of body and you use this amulet, Isis will appear and take the piece of body back to the burial chamber for you.
THE SAM — Anubis will be summoned and will give you an extra amulet (randomly selected).
THE BUCKLE — an extra weapon — this will give you a water jet weapon. Found in the Yellow Area Map.
THE SCARAB — another weapon — this will give you the ability to fire dung balls. Found in the Green Area Map.
THE EYE OF HORUS — the most powerful weapon in the game. This will give you a very strong laser that will slice through enemies with great ease. Found in the Blue Area, but beware, the evil Set protects it.
THE SOUL — a multiple weapon, up to two available — a small hawk will fly above you and give you extra firepower. If another Soul is collected and used then yet another multiple hawk will fly below you. By using the Eye of Horus with two Soul amulets, the players firepower becomes awesome — even Set will have a hard time standing up to you!
THE TET — when you have returned all of Osiris's body pieces to the burial chamber, you should return there and use the Tet Amulet. A fanfare will sound and all the pieces will pull together to show you the great king. You are now able to kill Set (who will be cowering in the Blue Area map) and if you succeed in this then you will win the game.
THE PILLOW — a smart bomb — will last permanently and will destroy everything in the chamber that you are standing in when you use it.
THE TWO FINGERS — a smart bomb — will likewise devastate everything that lurks around you.
THE SHEN — a smart bomb — will destroy new enemies.

RED AREA MAP

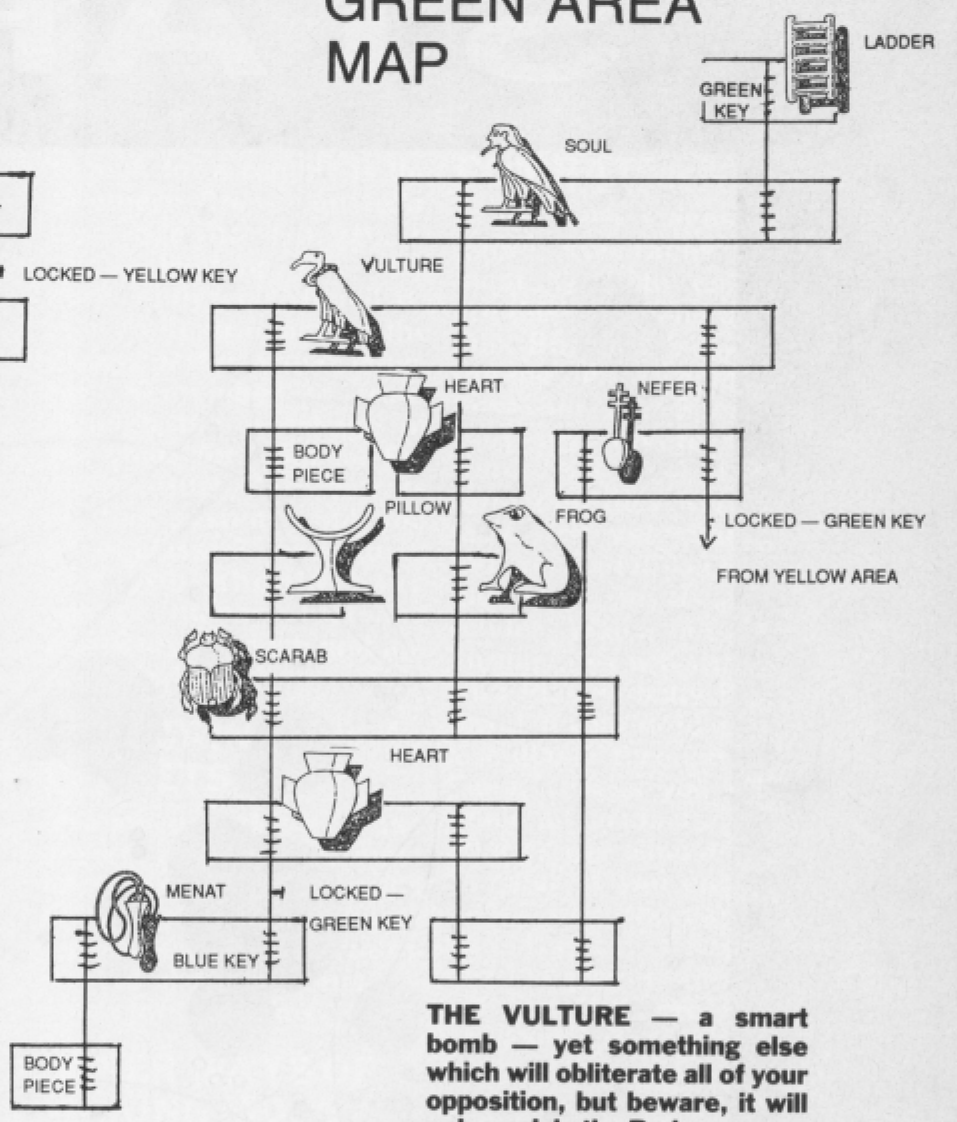


PLAY TO WIN

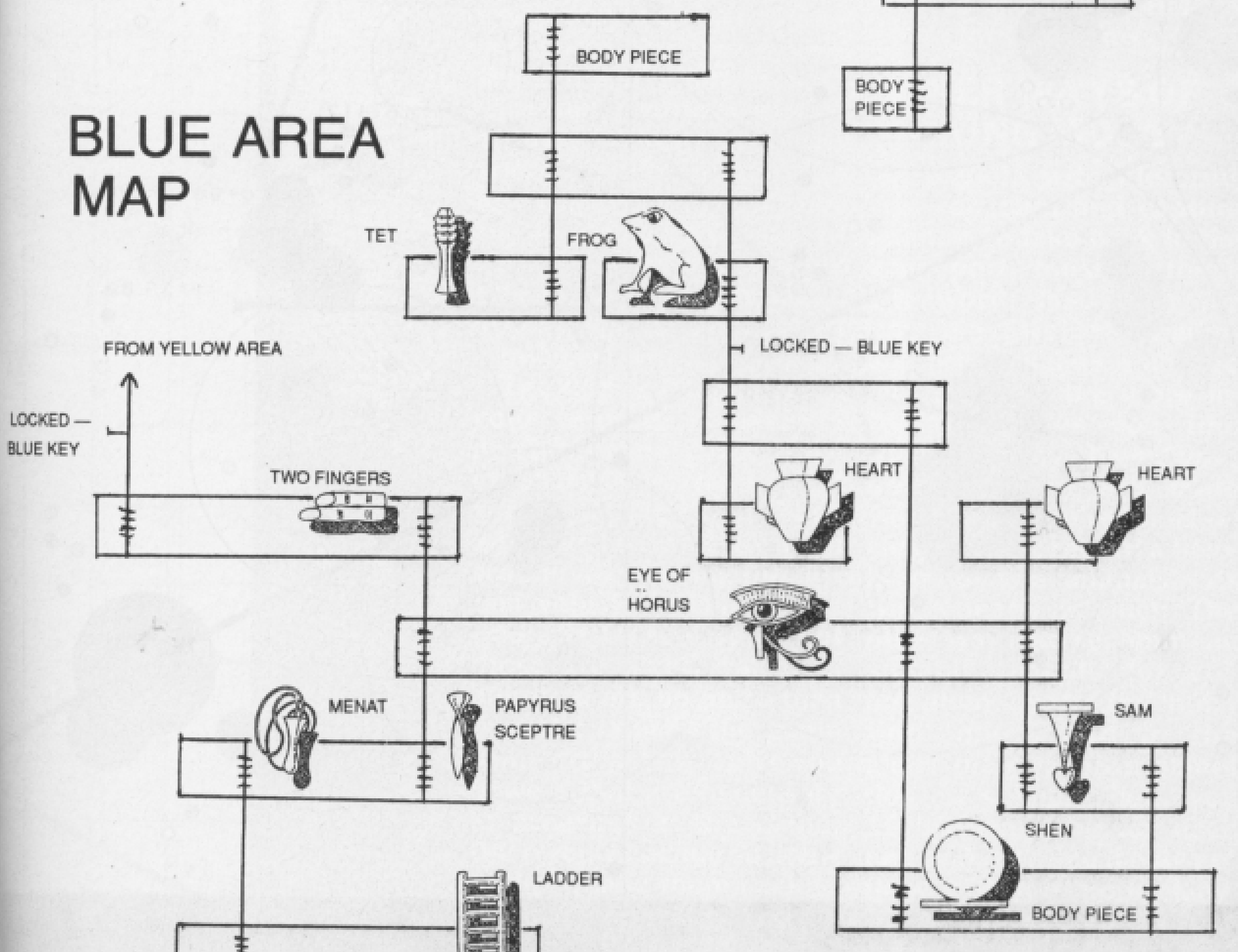
YELLOW AREA MAP



GREEN AREA MAP



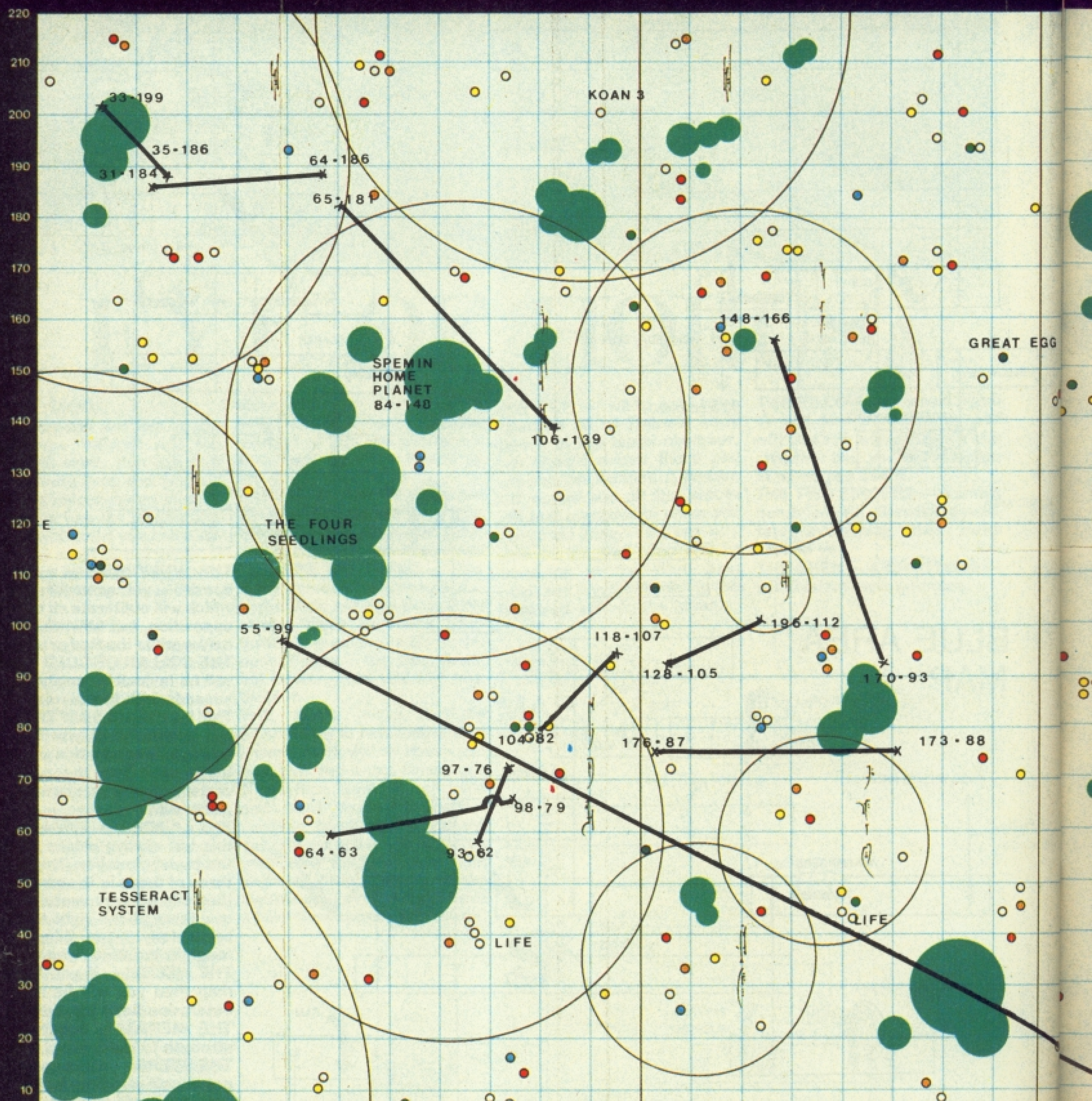
BLUE AREA MAP



THE VULTURE — a smart bomb — yet something else which will obliterate all of your opposition, but beware, it will only work in the Red area map.
THE COLLAR OF GOLD — you will be invincible for about 30 seconds with this amulet.
THE PAPYRUS SCEPTRE — a red herring — if you have a powerful weapon, this will turn them back into the papyrus darts which you started the game with.
THE LADDER — a teleport — this will always return you to the burial chamber. There are three of these in the game and they can be very useful if you use them at the right time — particularly when things get tough in the Blue Area.
THE NEFER — if you have a map then you will be able to determine Set's location.
THE MENAT — boosts your strength to maximum.
THE STEPS — when used you get a self-mapping facility. A map icon will appear to the far-right of the icon display. Click on this to see the map.
THE FROG — an extra life.

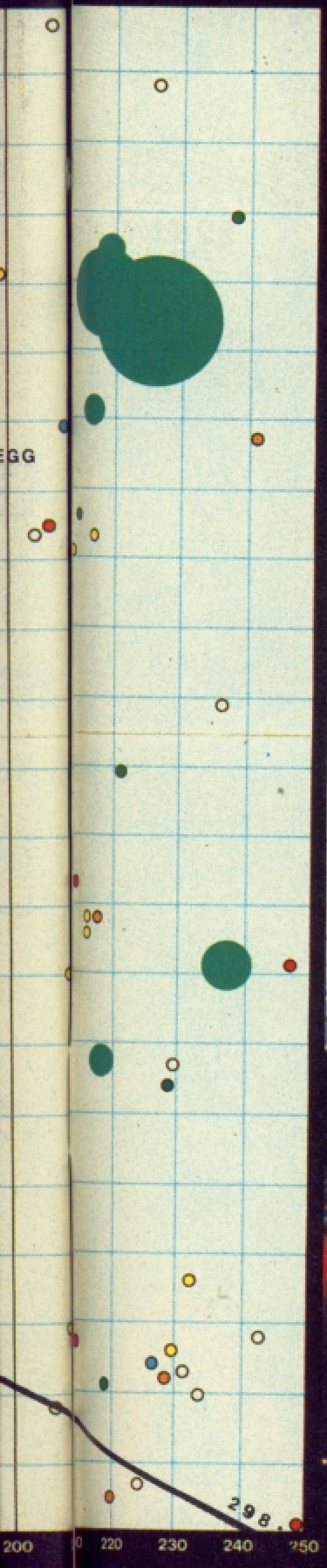
Electronic Arts Elite-style game makes an easy touch down on Play to Win's pages. Trading in his excavator for a tipsters quill is Robert Muir.

STARFLIGH



PLAY TO WIN

HT



STARFLIGHT

After assembling your crew, the first thing to spend your limited resources on is a number of cargo pods. Everything else; weapons, armour and even training comes later. When you look at the Interstel information board in the starport, you'll find a heavy hint that your first port of call should be the mineral-rich planet nearest the sun in your solar system. Fly there and land at one of the high points marked on the terrain map and you should find a generous number of deposits waiting for collection. Engage the auto pick up on your terrain vehicle and scoop up as much as you can carry, returning until there are either no more minerals to pick up in that area or the ship's hold is full. This can get a little monotonous after a while, but before you are strong enough to leave the solar system and risk encountering some hostile enemy ships it's a good idea to earn some serious money mining. Then you can afford to train your crew up to a reasonable proficency and to get at least a set of class 3 lasers, missiles and shields and preferably a decent engine and set of armour as well.

The rest of the planets in your immediate vicinity don't have quite the range of valuable minerals, but some of them do have ancient ruins. Search around these using the terrain vehicles' scanners to find artifacts. Some of these are highly valuable, but most are no more than trinkets; later in the game some artifacts will give you powers that are necessary to progress in the game. Once you've acquired a few of these take them back to the Trade Depot at the Spaceport where you can get them analysed for a fee.

When you feel tough enough to move farther afield, a good place to start to look for a rumble is the Southern Cross constellation around 80.98. If you've built up your ship sufficiently you should be able to destroy any of the raiding parties you encounter. Remember to trawl through the wreckage of the ships for valuable Endurium (fuel). Concentrate on this system until you have class 5 everything and you should have enough money, fuel and weaponry to reach just about anywhere.

EXPLORING PLANETS

Brown and blue class planets are the ones most likely to contain life and therefore the ones most worth exploring. Look around the equatorial regions for life forms.

OTHER WAYS OF MAKING MONEY

On planets with lifeforms you can stun and capture animals to take back to the spaceport, most of these are worth less than the equivalent weight in minerals, but it makes a change and some of the more intelligent ones you find further away from your starting point are quite valuable. If you're short on cargo space, record a hologram of the animals, it's worth nearly as much. The other way is to recommend suitable planets for colonisation. Ignore the 'hefty fine' mentioned in the game manual, each planet that is suitable bets you 10,000 mu and for each one that isn't you'll only get fined 100 mu. So log anything that looks likely (i.e. that has water, oxygen, reasonable temperature and atmospheric activity and a gravity between 0.7 and 1.3).

COMBAT

In the early stages of the game the races you're most likely to encounter are the Veloxi and the Spemin. Both are fairly run of the mill. Adopt hostile tactics with the Spemin as they are inveterate cowards, but most of the information they will give is false. The Veloxi are a bit tougher, but if you damage their ship, they usually surrender. Watch out for the Thrinn, they will attack you with Plasma bolts that cut through your defences like a cutlass through warm Flora. Unless you have a range of artifacts, Thrinn attacks will almost always be fatal. If you encounter them, save the game out and try to get to the nearest planet without an encounter. Whereever the Thrinn appear is usually worth investigation.

ARTIFACTS

These are the artifacts that have some use:

ROD DEVICE

Old Empire device which projects an enhanced laser shield around your ship.

SHIMMERING BALL

A cloaking device that operates automatically during combat.

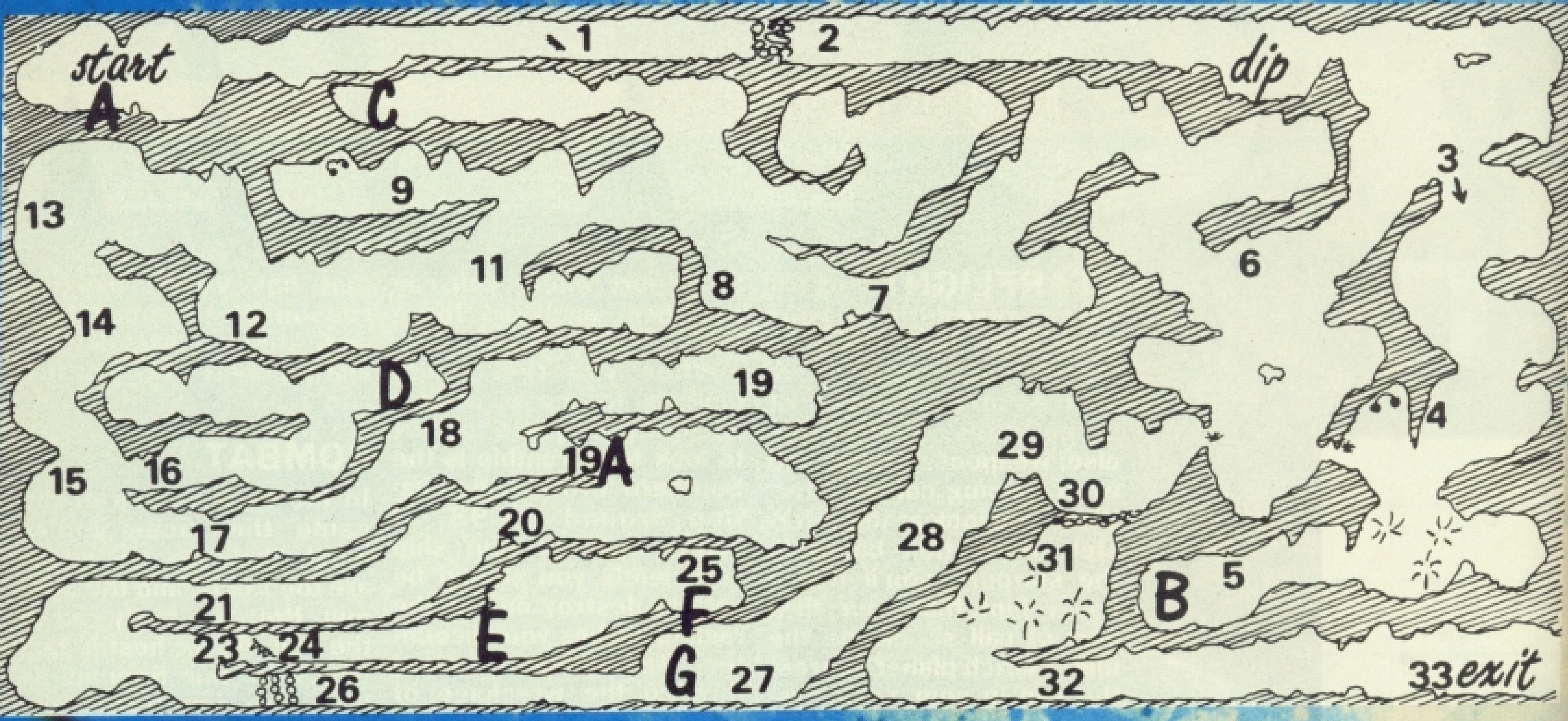
ELLIPSOID

Worth 15,000 mu.

RED CYLINDER

An orbital scanner.

The GREAT EGG can be found on the Sphexi and located at 192.152.



SECTION 2



If you're a desperate aquanaut running out of air then chances are Fissionchips' tips could prove a lifesaver . . .

AQUA

PLAY TO WIN



SECTION ONE

Keep your head and use your noddle.

Much of what's required is only common sense, but you mightn't have realised that if you swim over the mermaid you will get an extra life. Shoot the metal pods to gain equipment but AVOID the canisters — they're full of hideous, poisonous waste.

If you do get caught in this fifthy muck use the booster to move sharply. Strap the plasma mine to the anchor as it rises then move away from the ship and use the transmitter when you hear the warning siren sound. The ship will be blown into myriad pieces — but only if it's off screen at the time . . .

SECTION TWO

Follow the map in numerical order. The numbers and letters which appear in brackets correspond to locations on the map. This rule also applies for section three.

Pick up the dynamite (A) and swim as closely as possible to the Rockodile, wait for it to open its mouth and swim back like crazy because it's got the nibbles. Do this three times and then swim past it.

Blow away the blockage (2). Stay put until the awful mutant maggot swims towards you. When it turns and moves away follow its trail. Dive down into the 'dip' and then swim up, avoiding the creature and continuing on your way.

Basically this second section will have you shooting various nasties, avoiding the odd natural disaster or two and picking up objects. These include Garlic Gas (B), a box of Laser Knives (C), an Ion Emitter (D), a Kristal (E) and Dynamite (F). Remember that its third time lucky with Lava Jets and that the Ion Emitter may well be a key.

SECTION THREE

The Mermen have taken Atlantis by storm and you must take them on. Go to the armoury room (12, level 1) and don't forget to roll under the security beam. We're not going to tell you the location of every single object, or give you a complete breakdown of what to do and when. However, the following descriptions may help: A *Putivator* allows you to operate a computer, as does a *Ramdec* which also translates; a *Deac* deactivates a forcefield, a *Noshi Cube* operates the inter-level transport system and *Securiplas* frees prisoners. Your ultimate goal is to collect all three pieces of the *Starkey* which will give you access to Zeekee's bunker (12, level 3). The Ringo key will merge the three segments of the Starkey to form a whole.

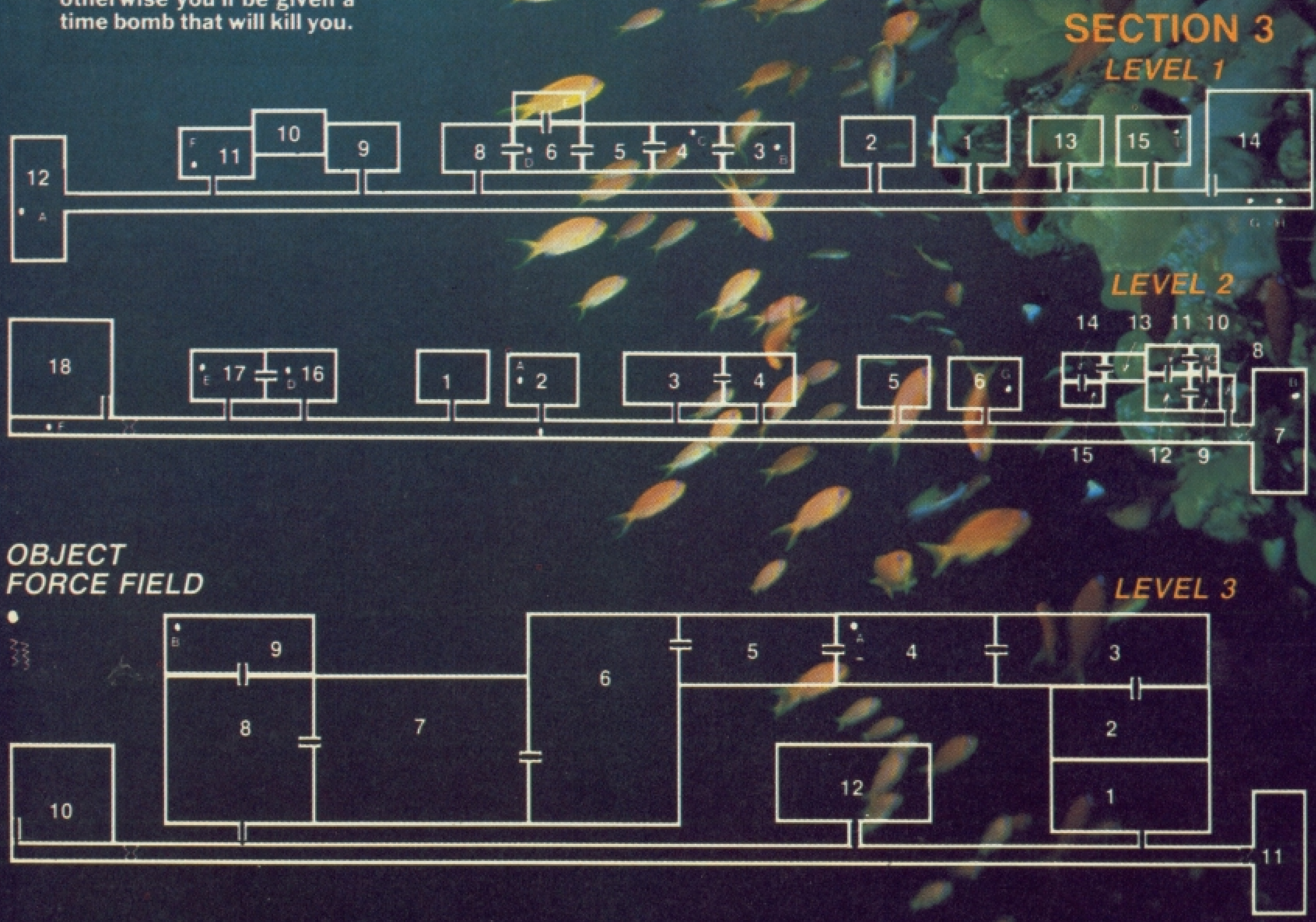
NAUT

PLAY TO WIN

Remember too to give the dog a bone and that there's life-giving powers in a *Kristal*.

You'll need to use your weapon. A gun upgrade can be obtained from the robot in 18, level 2. Make sure you kill the Stone Monster or it's you who'll turn into stone, but you can't do much about the Black Underlords.

And that's about it, except that you may need some help in one of the rather tricky cube rooms in level two. Use the red token by the first red cube, the yellow token by the second tube, the green by the third, the red by the first, the green by the third and the yellow by the second. This must be done in this specific order to gain Securiplas Seven — otherwise you'll be given a time bomb that will kill you.



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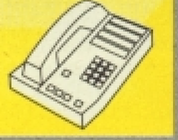
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ARCA



Konami

Well, it *seems* official. The logo is identical, and I can't imagine that a company as reputable as Konami would dare to take the film's name in vain at least without shelling out a tidy sum for the rights). But I still find it hard to believe that the two are very closely related given that the film first appeared four years ago.

Y'see, 'Aliens', the film, starring Sigourney Weaver, is a rather good, if slightly over-the-top follow-up to 'Alien', *Aliens*, the game, is just a thinly disguised rehash of the dreary old *Gryzor*-type shoot 'em ups.

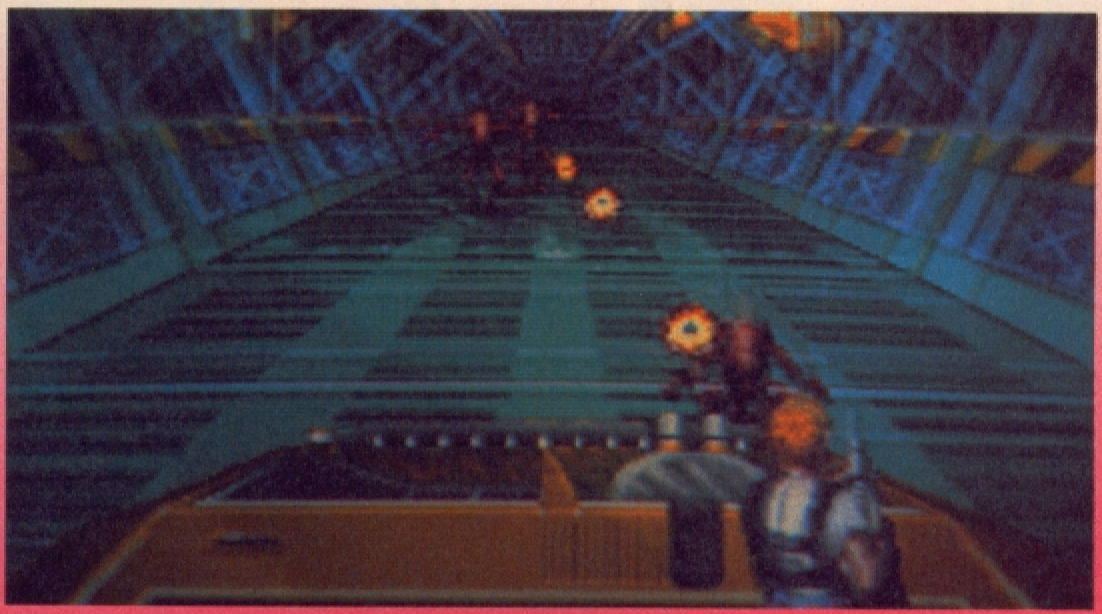
For one or two players, *Aliens* features three different types of shoot 'em up action. Part one is standard horizontal-scrolling blasting. Your onscreen hero carries a standard gun which he uses in two fairly awkward positions, upright at hip level and crouching. The aliens you face are pretty drab and anonymous, but they move quite swiftly around the playing area. To help you counter them there are occasional weapon pods with an alternating array of weapons for you to choose — rockets, flares, 3-way fire and triple power are available, and very useful they are too.

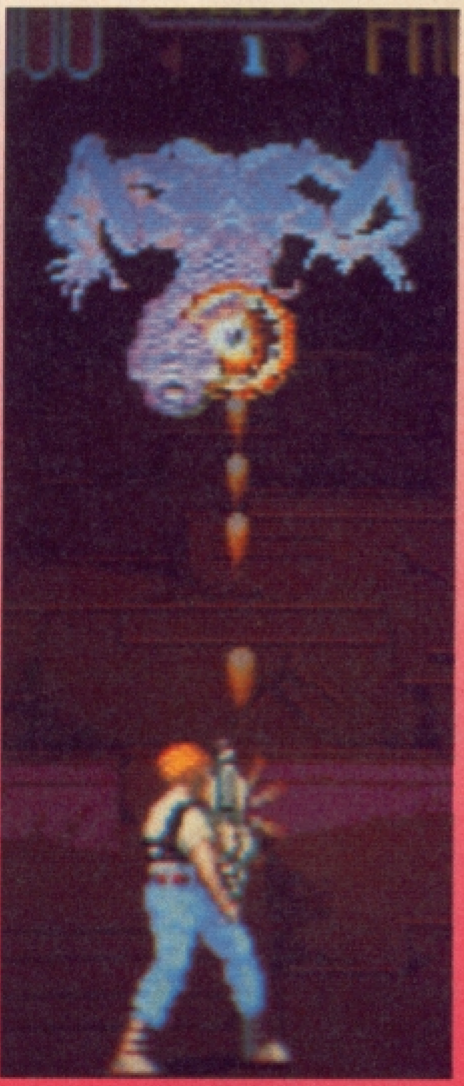
After the inevitable showdown with the end-of-level

ALIENS



ADES





boss, you find yourself competing with a far more formidable alien, this time in an up-the-screen shoot out extremely reminiscent of *Shinobi* and, in particular, *Gryzor.* This blob fires ectoplasm in salvoes at you as he shifts rapidly from side to side, and just when you think you've got the better of him, he transmutes into another form which you have to try to destroy again.

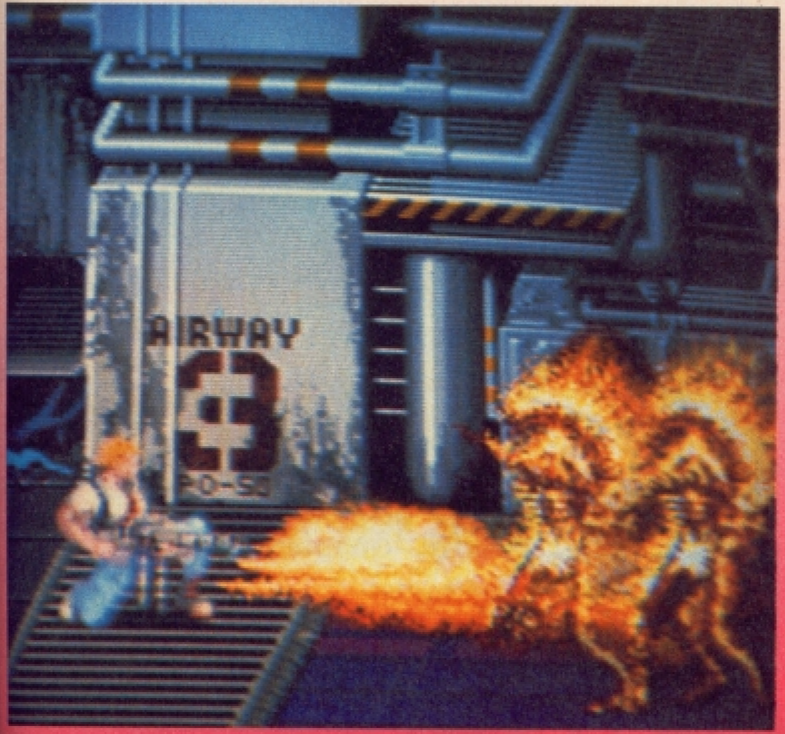
When you've finally fought this monster into the ground, level three puts you in the driving seat of some kind of ironclad, driving through a tunnel full of aliens, à la *Operation Thunderbolt.* The idea, once again, is to blast the upscreen aliens, this time to prevent them climbing over the coning tower.

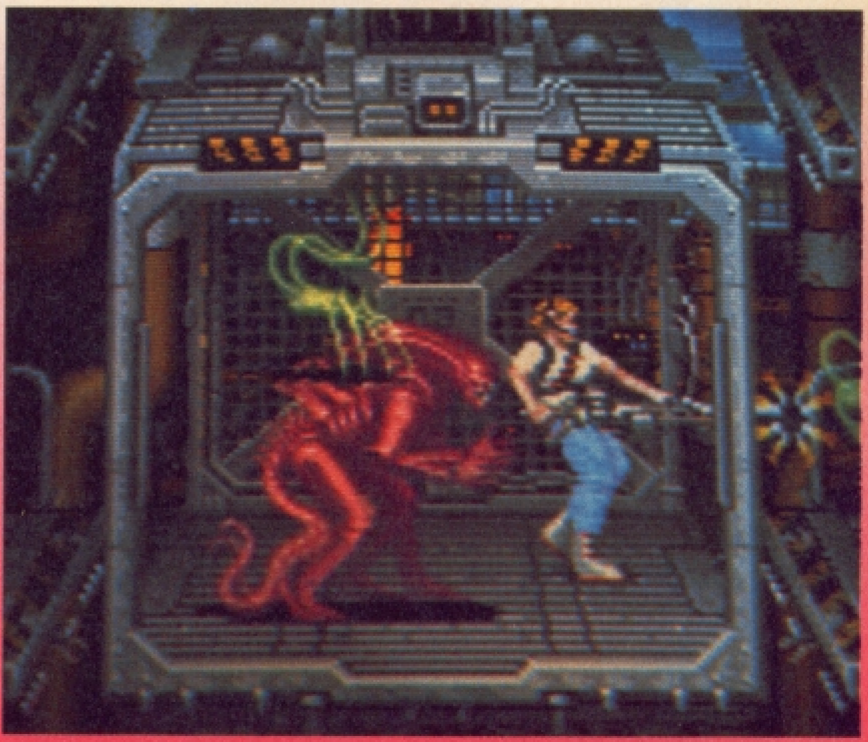
Throughout, I'm afraid, the graphics are uniformly bland and drab, the controls are irritatingly unresponsive and the action, if that's the appropriate word, samey and dull.

This really is a waste of time — apart from the game's patent lack of originality, it's actually also far below the standards one expects in 1990 coin-ops in the purely technical and cosmetic areas.

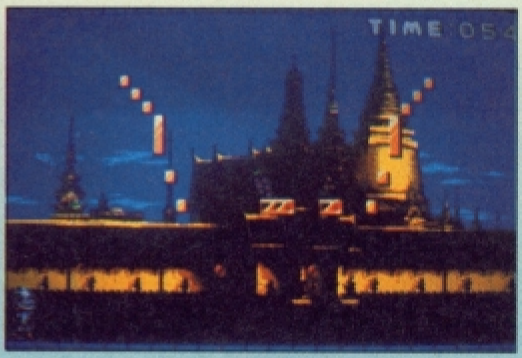
Aliens are coming to devour your ten pees — resist them at all cost.

GRAPHICS	38%
SOUND	45%
PLAYABILITY	42%
CONVERTABILITY	65%
OVERALL	44%






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PANG

Taito

Fresh from Japan comes another cute game. Naturally it's aimed to grab as many ten pees as possible without causing brain death.

Pang seems like a strange mixture of *Bubble Bobbie, Asteroids* and *Mario Bros.* Naturally the plot concerns a sweet little creature doing pointless things in a rather sweet way. In this case it means shooting big balloons, reducing them to smaller balloons, and shooting them again until nothing remains.

If it all sounds slightly pointless, it changes once you start to pay. The first level starts off with one big balloon, no foreground scenery. Initially your armoury is limited to a rather meek grappling hook, which can only be fired once onscreen. It's a relatively easy level as are four and five.

At the start of each level the machine informs you on what you can and can't do. This took me back so much that for a moment I almost stopped looking at the cutsy pictures. And when a section's been completed you get a little graphic map of the world showing where your next destination is. It's nothing really more than an excuse for using pretty travelogue shots.

Later on, as platforms and ladders enter the fray the game takes a different twist. Bricks hang mysteriously in the air, causing the balls to bounce faster and make life even tougher. Then there's a hawk, who buzzes on to the screen to be shot and give you bonus points. A crab creature, which looks like a refugee from *Bubble Bobble*, skits around the floor trying to KO Pang.

You'll need a bagful of tactics. The balloons are tricky and need to be shot at the right time, so when they burst you won't be dissed. Dealing with the small balloons is an art in itself; they need to be lured to one side and then bounced off a grappling hook.

In the best tradition of Japanese coin-ops there's a multitude of extras to be collected. A clock freezes time, a double grappling hook gives you twice the fire power, a gun gives you a laser and so on.

In terms of sophistication, *Pang* seems five years old. The backdrops are patchy and the theme tune sounds as though it's been ripped from 'The Munsters'. On the other hand, *Pang* is disgustingly addictive. In a short space of time the juices were flowing, and the ten pees were gushing from my pocket. If you're going to check out *Pang* get into the arcades early — chances are you're going to be there for a long time.



SOUND	68%
GRAPHICS	57%
PLAYABILITY	78%
CONVERTABILITY	93%
OVERALL	79%



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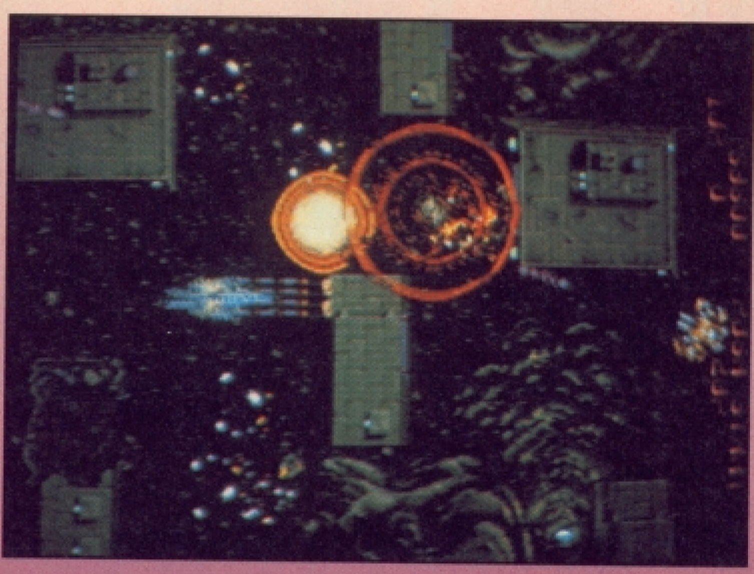
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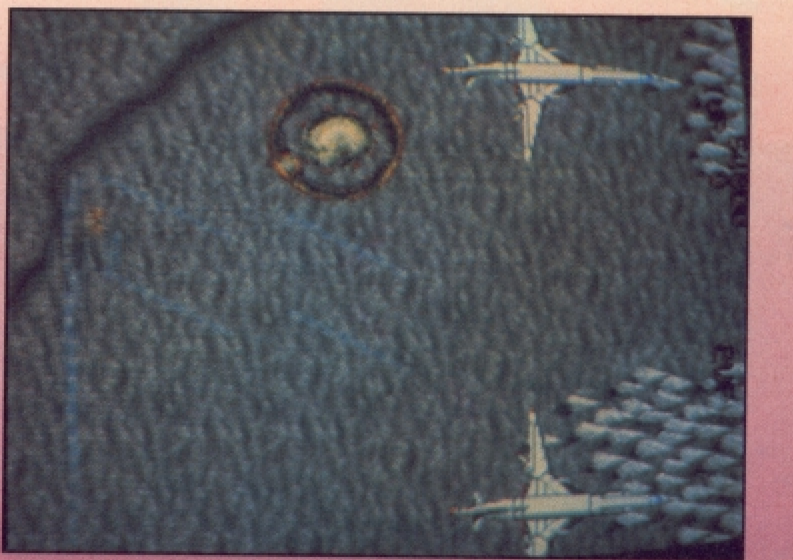
Available for: Amiga, Atari ST, IBM CGA/EGA/MCGA & Tandy. Suggested Retail: $49.95.

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TASK FORCE HARRIER

Jaleco

I'd really thought that the days of the meekly visual, vertically scrolling shoot 'em up was numbered. Yet this game employs what has to be one of the most dated, over-used ideas around. *Task Force Harrier* should most definitely been abandoned at the development stage.

The intro screens contain the usual mish mash of clichés and an extremely dull picture of what's supposed to be a Harrier, plus a completely unrealistic weapons payload.

Your first plane is armed with a twin shotgun and some utterly naff bombs. It's pretty hard to tell what you are firing though. In fact it's hard to tell what you're flying, the graphics are so miniscule. The first wave of tiny nasties hardly improve the overall situation either.

Lubering on the ground are some equally unimpressive tanks, who let off a salvo without causing too much damage. Then, at last, you get extra firepower. It comes drifting slowly down from the top of the screen, to be collected to transform into a couple of friendly helicopters.

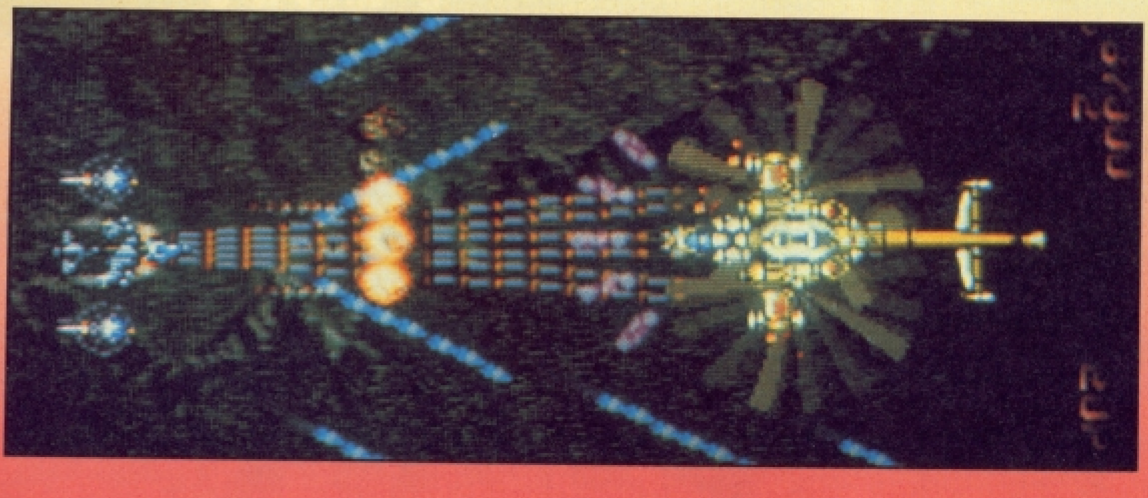
Several more power ups later and you get onto the screen. The end-of-level helicopter follows. For all the fire power your plane carries, and for all the times I hit the 'copter, it didn't give up let alone explode. Eventually the helicopter seemed to become as bored as I was and switched into reverse, gliding back up the screen with the grace of a brick. The level doesn't end there though, there's more power ups and more money and still no results.

The heavily foliated landscape gradually gives way to blue-grey rocks, more planes and yet another end-of-level nasty. This time it's two jet fighters. Once again they fail to blow up, causing you to cop out after five minutes of boring fire button work.

TFH owes much to the machines of the mid-eighties. It isn't just that the graphics are small they're poorly designed. The sound effects and music are lack-lustre too. A boring warbly tune tries hard to be adventurous and then is lost amongst a profusion of mindless zaps and squeaks.

God forbid, if this ever made it onto the Amiga there's every chance of it looking, sounding and playing pretty much the same. It might well be a cheap licence to get hold of, but in the long run when it comes to reviews and sales it'll be a costly mistake.

A poor example of an arcade game. I can only hope that this isn't a true fortender of things to come.



GRAPHICS	65%
SOUND	57%
PLAYABILITY	46%
CONVERTABILITY	88%
OVERALL	47%

CU RESULTS!

The ballots have been gathered, the returns have been counted, and sheet after sheet of the 1989 READER'S POLL lie locked in a pile in the Editor's desk. And now that we've digested the results, we'll be letting you know which games, films and records, you, the CU reader, rated most highly. So check out next month's issue and see if you agree.

PLUS the very best in games reviews, including Tower of Babel, Shadow Warrior, plus the long awaited exclusive on Crackdown. As always, if there's a game we particularly like we'll be tying it in with a superb competition.

WHAT MORE CAN WE ADD? Don't buy anything less. The next issue of Amiga CU will appear on March 26th, so be sure to place your order.

NEXT MONTH

tommy's TIPS

Print options

Like many other people I was given an Amiga for Christmas, and a bit later I decided to buy a printer. I bought an LC10 Colour but when I booted up workbench to set the printer using Preferences I found that only Custom and Generic were on the list in the corner. I haven't saved it on one of these modes, (I don't know if that would cancel the others). But if I had by mistake the Workbench master wouldn't just say those two names — would it? And I don't use my master so please help me! Also can anyone copy and sell P.D. — even the free P.D. disks off mags?

J. Solomon,
W. Mids.

When Workbench v1.3 was issued, Commodore put all the printer drivers onto the EXTRAS disk since there were so many more of them than on previous disks. What you have to do is to copy the correct driver(s) from the EXTRAS disk onto the working copy of your Workbench disk. There is a program which allows you to do this, on the Workbench disk. Open the Workbench disk and then open the UTILITIES window. Now select the 'InstallPrinter' icon and the program will show the printer driver options. Select the one you require and it will be transferred to the Workbench disk (repeat for more than one printer driver). You can now select the required printer option using Preferences in the normal way.

As for PD disks, these may normally be copied freely, but under no circumstances are you permitted to sell them. Some of the so-called PD software is actually SHAREWARE, where you are expected to pay a registration fee to the author if you use the program regularly. In return you often get the latest version, an up-to-date manual and maybe even some support. The free copying is permitted so that many people can try the software before paying any money. Selling such software, other than for the cost of the disk itself, is a breach of copyright. If you read the initial screens of most of the PD programs they will explain the exact conditions under which the programs may be copied and distributed.

Dive at five

At present I run a 64C, 1541 drive and a Star LC 10 mono printer hooked up with a Centronics interface. I use this system with the aid of *Mini Office II* to help run a diving club. Although very good in its price range the system is proving to be somewhat limited in its application. I am considering changing to an Amiga but need to know a few things first.

Will the Amiga run my printer? Is the Amiga capable of displaying 80 characters per column and not 40 as the 64 does? (It makes laying out very difficult). Will I be able to transfer my data on the club across to the Amiga when I buy a new word processor package? And can you recommend a few packages that will give me slightly better graphics, database and word processing than *Mini Office II* please.

Lastly, from reading your mag I get the impression that there is more than one type of Amiga on the market (something to do with Kickstart) if this is so, can you tell me which is the best and what the difference is, because I'm a bit thick in the computer department?

I don't want to change to an Amstrad, because I'd also like to have a 'games' machine having two teenagers who enjoy games.

A. D. Smith,
Walsall.

First of all, since the Star has a Centronics input you will be able to use it with an Amiga merely by buying the correct cable. Secondly, the Amiga will display 80 column text quite happily, but the limitation may be on the device you use to display the text.

If you are using a TV, then be warned that not all TVs can display 80 column text without a degree of distortion which makes it very tiring to read. It is for this reason that there is an option in the Preferences program to change the 60 column text when using a TV.

A monitor is the only guaranteed way of displaying clear text in 80 column mode, but some TVs are better than others, particulary if they have a composite or even an RGB input option.

Transferring the data from Mini Office II on the 64 to the Amiga is going to be a problem. There used to be a device called ACCESS-64, which allowed you to connect CBM serial-IEEE devices, like the 1541 disk drive, to the Amiga. It cost around £60, but I'm not sure that it is still available. The other alternative is to use a serial transfer through the RS232 port, but again there are problems as the 64 uses neither standard ASCII, nor a standard RS232 port. Even if you could transfer the data, the compatibility will depend entirely on how the files were stored. If they were in an ASCII, nor a standard RS232 port. Even if you could transfer the data, the compatibility will depend entirely on how the files were stored. If they were in an ASCII format then it shouldn't be difficult to read them into another program.

As for suitable software, my personal recommendation would be the 'Home Office' software pack which contains 'Kindwords 2.0', 'Infofile', 'Maxiplan' and 'Pagesetter' as well as a clipart disk and a fonts disk. Excellent value at around £165 (about what you'd pay for the three main programs alone). Finally, there is only one version of the A500 on the market, fitted with Kickstart v1.3 (the operating system) and with Workbench v1.3. There is, however, a new version on the way, with improved video chips and the latest version of the operating system, but it isn't here yet and with Commodore you learn not to hold your breath waiting!

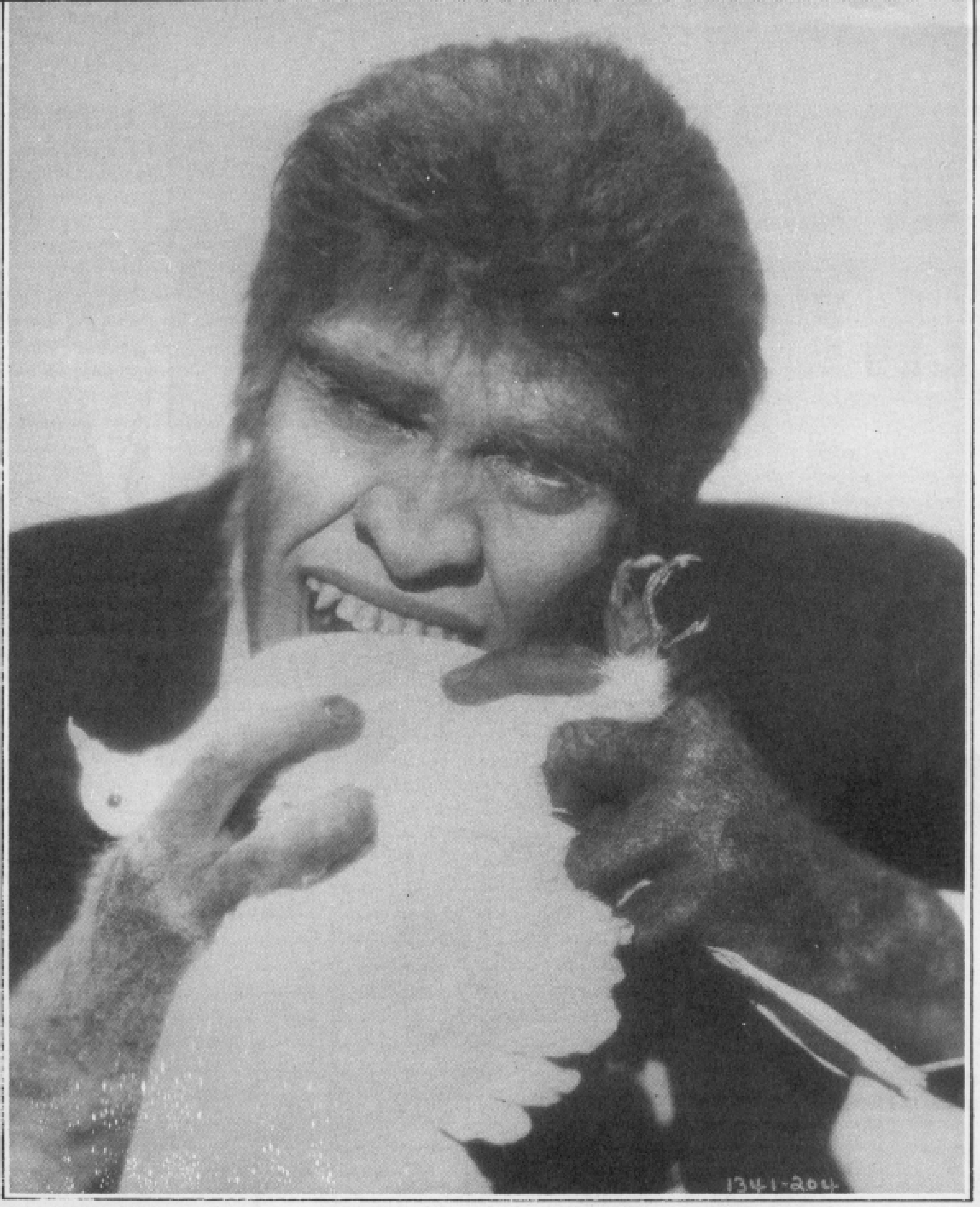
Baudem

In response to the query from B. L. Patterson, the modem he has acquired is a British Telecom type.

The modem type breaks down thus:- 1st digit (4) denotes a fourth generation modem; 2nd & 3rd digits denote maximum bit rate (2400 bps); 4th digit denotes transmission type, in this case half duplex two wire (transmission only in one direction at a time).

To my knowledge this modem does not autodial (only more recent ones do this). This leaves the problem of initialising handshake on reception of the answering tone. However trying different buttons should solve this (the data button is the best bet).

As to bulletin boards — A lot of them work on 2400 baud now but are geared for asynchronous data. Yes — you've guessed it most BT modems work in synchronous data. It will limit the amount of boards you can access but it's still good fun.



Tommy auditions for Mark and Tony's metal band — don't bite the head off a pigeon Tommo, it's all a bit old hat.

Of the software available, I recommend ACCESS! although any PD comms program will work equally as well. Handbooks are not available for this modem as it is really intended for BT use only, however the Hackers Handbook I've always found to be an invaluable reference work.

I hope this helps you to get on-line.

K. W. Baker,
Farnborough, Kent.

Thanks for your information; let's hope Mr Patterson can use it to get 'on the wires'.

Loaded question

● Can you please help me? There is something wrong with my computer. I own an Amiga 500 and half the games I have bought do not load properly. These include *Robocop, Virus, Batman, SDI* and *Time Scanner*. All the games will load their title screens but go no further and crash. I have 1.3 Kikstart but so does my friend and all the games load properly on his Amiga. Do you think the disk-drive is not alligned properly or is there a chip I can replace?

Also I have seen both the colour and b/w Star LC-10 and am impressed by both especially the colour prints of Photon Paint pictures. Can you tell me a) if the colour printer can print text as fast as the b/w one. b) Can I increase the size of the screen dump as the one I saw was about 5 inches wide?

I hope you can help me.

John King,
Broadstairs,
Kent.

It sounds very much as though you have a problem with your drive. You must not attempt to make any repairs yourself, particularly if the machine is still under warranty. Assuming it is, return it to your dealer and ask him to have it repaired under warranty, since all current machines should load the program you mention without any problem.

As for the printers, both the STAR LC-10 and the LC-10 Colour are identical printers as far as normal text printing is concerned. It is quite feasible to use a standard black ribbon with the colour printer if you are only printing normal black text, as the black ribbon is much cheaper than the colour one. If you use the colour ribbon and use only the black then it won't be able to print all the shadings correctly later on. As for the screen dump, this is a function of the aspect ratio of the printer. Each 'line' of print is made up of nine dots vertically. The dump program must adjust the width so that the printout has the same aspect ratio as the screen. It is not therefore possible to increase the width of the screen dump using the normal print routine in the graphics programs.

Out of work

● After buying an Amiga I have found a problem with 'saving' on it.

When I type something into the list window and run it, it works but when I try to save on it the message 'WORKBENCH 1.3 is write protected' appears then when I enter a blank formatted disk the message.

'Please enter Workbench 1.3' appears. Please could you help me with my programming as I'm afraid there is something wrong.

B. Clark,
Fraserburgh,
Aberdeenshire.

What has happened is that you are telling the computer to save the program on the current disk, which obviously is the disk you started with, i.e. the Workbench disk, which has got the write protect tab open. When you put in another disk it is already too late because the computer knows the difference between the new disk and one you told it to save the program on. One option is to set up a new disk and copy across the basic workbench programs needed to avoid keep swopping the disk, and then you can save to this disk without any problem. Alternatively, format a blank disk and give it a name (e.g. BASIC.PROGS). Then when you save a program in future, use the full disk name in the save command (e.g. BASIC.PROGS:<filename>). You will then be prompted to insert the appropriate disk before the program is saved. Finally, if you want to avoid the problems of constantly having to swop disks, it's worth forking out for a second drive if you can afford it. Then your Workbench or BASIC disk can stay in drive 0 and all your programs and data disks can go in drive 1. You can then specify DF1: as the default drive for saving.

OUTER LIMITS



CURVEY WRITING

comes naturally if you use a bendy pen. Price: £29.95 from American Retro (see below).

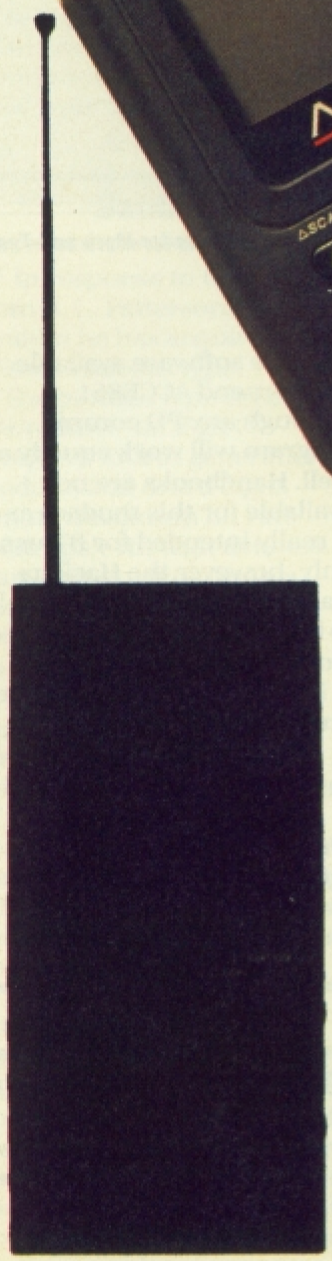




WALKING ON AIR

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WEDGE UP

£28.95 and this angular styled Specimen radio could be yours. Available from American Retro 35 Old Compton St, London W1.

POST IT NOTES

set of four horror postcards from Forbidden Planet (see right for address).

ELECTRO FILOS

are nothing new, but this one offers a word processing facility that allows you to type at 100 words per minute. Organise your life in style with the Agenda for around £200.

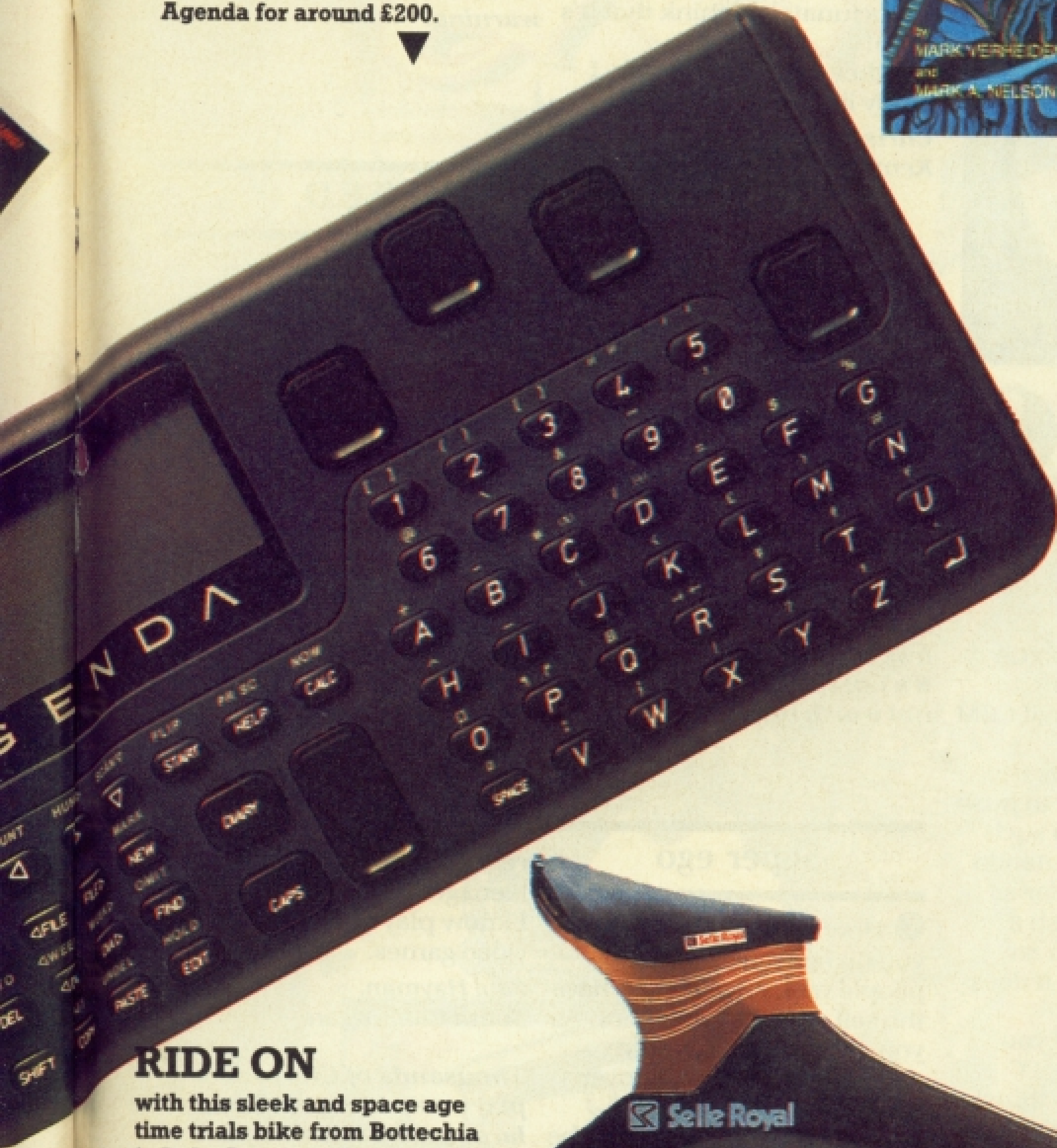


SCREAMING FIT

play the coin-op, read the graphic novel. Price: £6.95 from Forbidden Planet, 71 New Oxford Street, London W1.

STAND EASY

with Konica's latest compact camera. It can be sound operated, swiveling to face a vocal command. Cost £69.95.





RIDE ON

with this sleek and space age time trials bike from Bottechia in Italy. Previewed at the recent Milan show for cyclists. Price: unaffordable.



CU LETTERS

Wrong image

● Firstly I congratulate you on your magazine which is the only one worth buying here in Australia. Recently, I have been doing a lot of thinking about the Amiga vs. Mac & IBM. I do not know about England, but in Australia the small amount of advertising points towards the Amiga as an "all round computer" line. As the Amiga is young, it is a long way behind the PC and Mac, in technical ways.

The promotion work from CBM is especially weak. All around me, I can see examples of IBM clones flooding in to homes. Macs are also infiltrating more and more businesses, without a second glance at the Amiga. I feel that the only reason that people buy Amigas, is that they see the true potential of it. I have shown a couple of friends some of its capabilities. Guess what? They are both getting Amigas at Christmas.

I feel that Commodore has tried to rush the Amiga's process of evolution. The Amiga can laugh at the PC with VGA in both its art and games ability. In Australia, VGA is the latest trend. However, there is hardly anything that will run VGA apart from text screens.

The way I see it is that CBM has tried to challenge companies which have the name and the money to push away the Amiga. Even such basic machines as Nintendo and Sega are as popular as 500s. It's a pity for such a machine to have such an inadequate image, as it does have great potential.

To conclude, could you please tell me what a "PC Engine" is. Sorry, but things are a little slow in Australia. The only place I have heard of it is in your magazine. Is it a PC with superior graphics but little else?

Kyne Sedgman,
Australia

We agree with you on the amount of promotion given over to the Amiga. Even in Britain it's not enough. The PC Engine isn't actually anything to do with PC's. It's a Japanese games console capable of producing arcade quality games.

Mix up?

● After reading the Operation Thunderbolt and Bomber reviews in your January issue, I noticed that OT got a Superstar and Bomber got a Screenstar. Was this just a mistake, or is there a genuine reason?

Finally, could you try and review games a little 'quicker'. What I mean is that on certain games you do not seem to review them until well after their release date, some not at all. An example is Gazza's Super Soccer. I happened to buy this (for the Amiga), thinking it was good! Unfortunately, I think that it's crap!

Other than that though, I really like your magazine.

Chris Somes,
Kent

We admit it. Bomber should have been a Super Star, but something went amiss between the reviewer and the art department. Still the score speaks for itself. What planet are you on? We never review games after they come out. That's why some games don't get reviewed at all, because they're on the shelves and are simply old news. And you learnt your lesson from Super Soccer; if it's not reviewed it's probably not worth buying.

Super ego

● How could you do it, have you no consideration for people who maybe don't have the self restraint of others? As you may or may not have guessed, I am weeping over the Elite cheats you were sodish enough to print for the Amiga.

There I was one sunny afternoon enjoying being blown to bits by Thargoids, Kraits, Mambas and every other type of ship you could possibly imagine when I was informed by a mate of the cheats printed in your completely humungous mag.

Well, fellow readers there's absolutely no one to touch me, I am invincible. And believe me being invincible isn't all it's cracked up to be. I'm forced to live the life of a king, lonely, rich, and untouchable. Believe me I've tried everything, flying into my own missiles, retro-rocketing in a space station — but it's no use, it looks as though I am immortal. I now sit glued to the screen, whining at the thought of a rich, fruitful and eternal life. Sob, sob, sob.

Peter Callison,
Gwent

A sad case of mankind's thirst for knowledge. Everybody screams for cheats and pokes and then whinges when they've completed their favourite game. It's your own fault. Nobody to blame but yourself. What do you want us to do? Print a health warning?

Q.E.D.

● I recently watched on BBC1, the Q.E.D. Programme on computer addiction. I was horrified to find that I am, at the moment, playing on my computer as much as (if not more than) the so-called "addicts". The narrator showed the PC Show at Earl's Court, with thousands of computer freaks swarming around games stalls, and playing on arcade machines, i.e. Operation Thunderbolt. I saw that I had most of the games myself, and enjoyed playing them immensely (In fact, I cheered when I saw my favourite games on prime-time T.V.!!!) I had previously regarded myself as an average teenager, as many of the lads I know play frequently on video games.

Paul Hayman,
South Glamorgan

Thousands of CU readers play computer games as a large part, but only a part, of their lives, and the fact that this gives people many hours of enjoyment isn't a problem, is it?

Computer games shouldn't be any more or less of a compulsion than any other problem. We obviously can't comment on how you feel personally, but we did see the Q.E.D. Programme. To be honest, it owed a great deal more to cheap Sun-style sensationalism than to objective reporting. Many of the so-called 'addicts' which were interviewed (and that boiled down to a grand total of one) probably had greater problems with family and environment than with the playing of games. TV programme itself even hinted at that.

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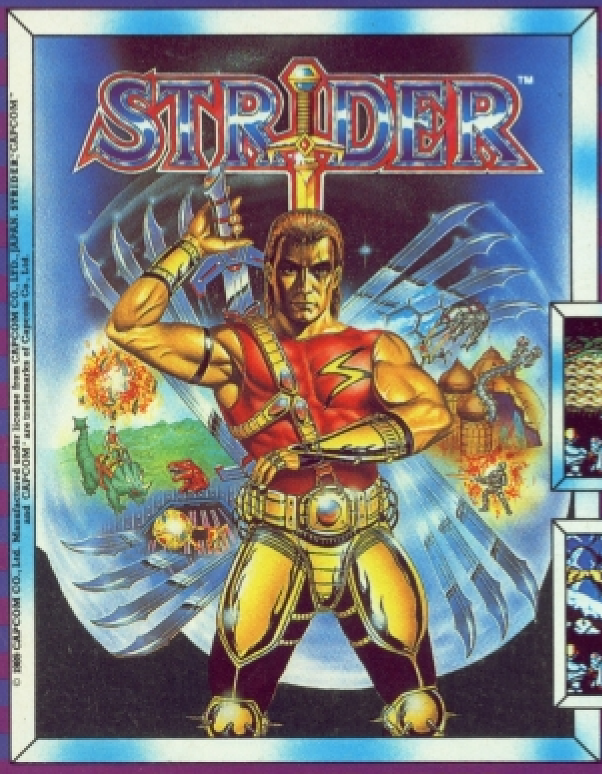
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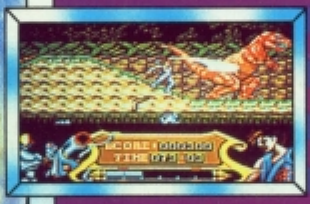
THEY ARE THE DEMONS & DRAGONS OF HELL – YOU ARE THE BLACK TIGER

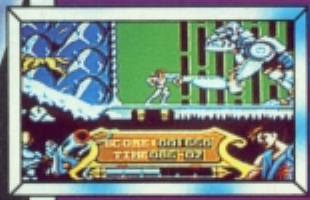


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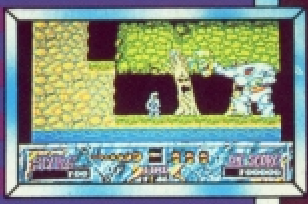
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